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- Sophie Aldred
- *The Night Walkers*
- Season survey results

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Panini magazines
ISSUE 553
AUGUST
2020

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DOCTOR WHO MAGAZINE

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I was on the set of *Doctor Who* for the 'pilot' episode back in 1963. It was my job to close the TARDIS doors. I was never asked back.

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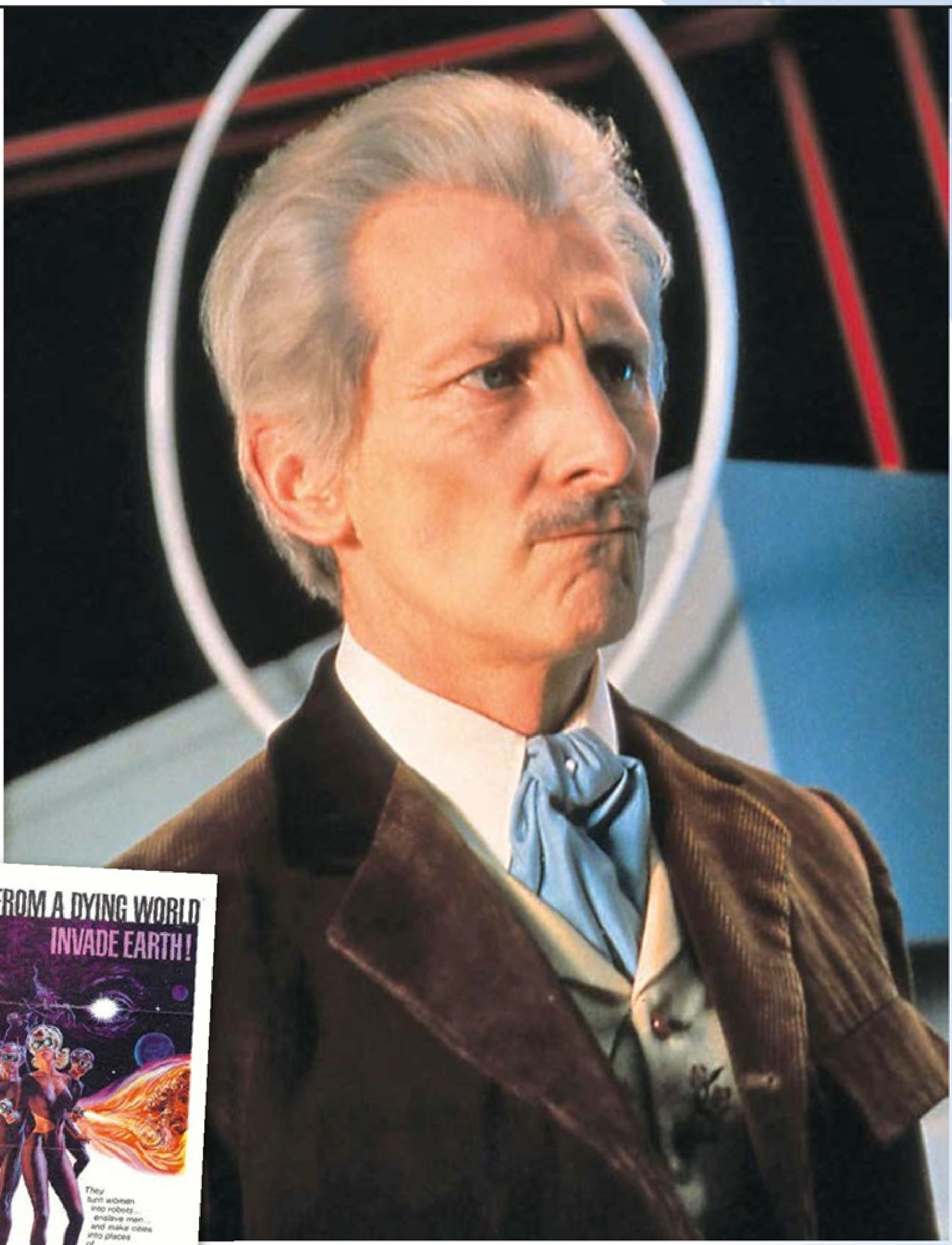
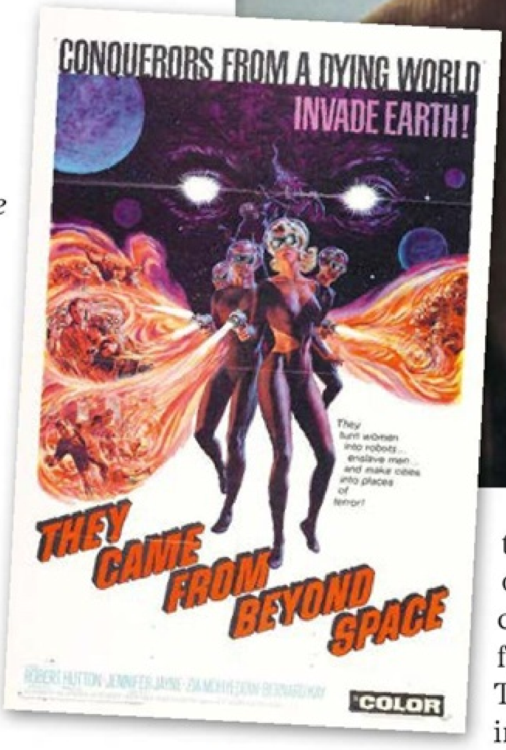
Welcome



As we look forward to a time when normal life might resume, I've been reflecting on life in lockdown. Amidst all the pain and tragedy of recent months it's undeniable that a new spirit of positivity has emerged. The *Doctor Who* community can claim a high-profile part of this movement, thanks to the Tweetalongs and other online initiatives organised by our own Emily Cook.

As going to work, shopping and socialising got difficult, it was perhaps inevitable that many of us became more inward-looking. I lost myself in the stack of DVDs and Blu-rays that I somehow never found the time to watch before March. Rather than simply ticking these films and TV series off my imaginary 'things I should see' list, I've found myself in a whole new head space. While other people gained a new appreciation for the birdsong in their back gardens and other unexpected benefits of life's slower pace, my mind wandered through a world of archive film and television. Who knew, for example, that the song the mice sing in *Bagpuss* is the same tune chanted by the sinister inhabitants of Summerisle in *The Wicker Man*? I was equally intrigued by *They Came From Beyond Space*, which I watched early in lockdown. The film was released in 1967 and features a scientist called Farge, played by Zia Mohyeddin. Farge obviously has some distinguished friends and colleagues, because his home laboratory includes a distinctive neon component from the Doctor's TARDIS, as it appeared in the previous year's *Daleks' Invasion Earth 2150 A.D.*

When it comes to selecting episodes of *Doctor Who* to watch on BritBox, my ideal companion has been Paul MC Smith's new book *The TARDIS Chronicles*. Paul obviously shares my enthusiasm for joining obscure dots. I was surprised to read, for example, that in the original run of the series the TARDIS control room included no fewer than 13 hat stands. They're all described and indeed illustrated here, alongside forensic examinations of every wall section, console panel and police-box prop. While I eagerly await the end of lockdown, I know that I'll also be nostalgic for the opportunity it afforded me to wallow in this kind of eccentric detail.


CONQUERORS FROM A DYING WORLD
INVADE EARTH!
They turn women into robots... enslave men... and make cities into places of terror!
THEY CAME FROM BEYOND SPACE
ROBERT HUTTON · JENNIFER JAYNE · ZIA MOHYEDDIN · BERNARD KAY
COLOR

In this issue I hope we've struck the usual balance between fun facts and technical nitty gritty. The highlights, however, include an article that doesn't fall into either of those categories. The story of Stuart Money and his fellow *Doctor Who* enthusiasts is a revealing and ultimately poignant read, with a surprising cast of characters. We'd love to know what you think of this remarkable tale.

In the meantime, stay safe and we'll see you in issue 554.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Alistair McGown

Alistair first contributed to DWM in 2000. Since 2014 he's written regularly for the DWM Special Editions and what he still calls 'the Monthly'. During lockdown he's revelled in the Season 14 Blu-rays and compiled a spreadsheet of his fanzine collection. Which is nice. On page 26 he describes an extraordinary friendship from the dawn of *Doctor Who* fandom.

Alex Romeo

Alex's lockdown entertainment has included watching the 1973 classic *Planet of the Daleks* for the first time in years. She'd forgotten that, if you close your eyes, parts of it sound like an episode of *Rainbow*. Going even further back into *Doctor Who*'s history, she previews the new Special Edition of *The Power of the Daleks* on page 38.

Toby Hadoke

Toby compiles the first half of *Time and Space Visualiser* on page 10. Toby loved Emily Cook's Tweetalongs, which introduced his lockdown houseguest Mo – who'd never seen *Doctor Who* before – to the Russell T Davies era. She wanted more, so they watched loads of episodes. Underrated gems *Gridlock* and *Tooth and Claw* were especially popular.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Monstrous Beauty

Doctor Who Magazine will be contributing to the multi-platform *Time Lord Victorious* saga with a special three-part comic-strip story beginning in DWM 556, on sale in September.

Monstrous Beauty stars the Ninth Doctor and Rose Tyler, and is by **DWM**'s regular comics writer Scott Gray. The artist is John Ross (who recently illustrated the Thirteenth Doctor story *Mistress of Chaos*), with colour art by James Offredi and lettering by Roger Langridge.

Monstrous Beauty will begin with a double-length chapter, heading a special supplement magazine supplied with **DWM** 556. The supplement will also feature articles on the *Time Lord Victorious* adventures in other media, and serve as a road map for fans who wish to follow the entire storyline.

Christopher Eccleston as the Doctor and Billie Piper as Rose in a publicity image for Series One (2005).

"I'm really excited to get a chance to do a Ninth Doctor and Rose story," says Scott. "John Ross and I did the comic strip in the 2006 *Doctor Who* Annual [*Mr Nobody*] and we had a fantastic time with those characters – there's a real energy to their relationship. I was sorry they left the mag so soon, and it's been terrific revisiting them now."

Scott is happy to drop a few hints about the story: "The Ninth Doctor and Rose find themselves in a place where no TARDIS is ever supposed to go – the Dark Times, an ancient era forbidden to all Time Lords. They're soon swept up in a war with one of the greatest enemies of the Doctor's people: the Great Vampires.

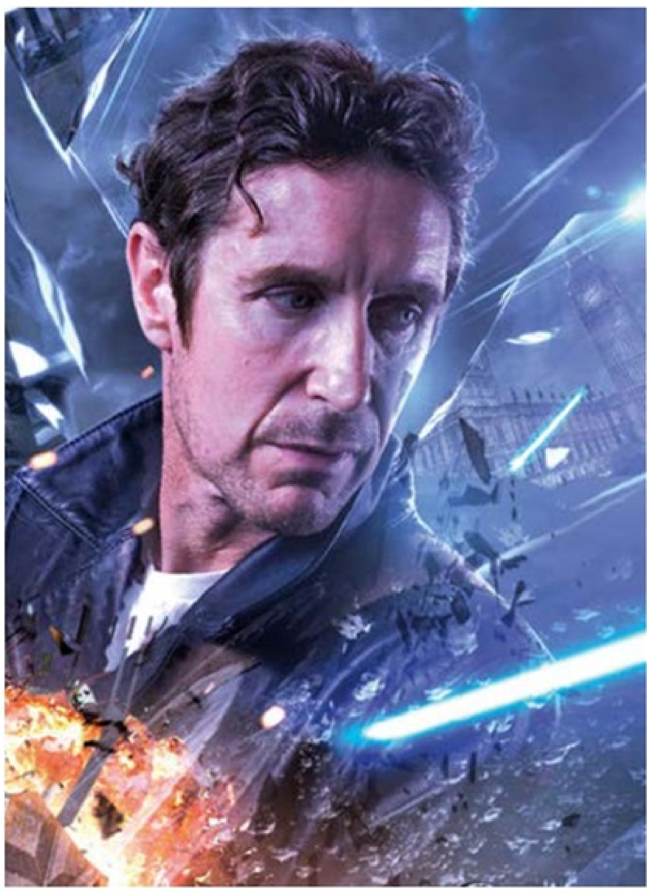
"The Doctor discovers that not all the stories surrounding Time Lord history match up with reality – but some of the dangers are actually worse than the myths. Rose was the last human in *The End of the World* [2005] but in this story she's the *first* human – and that turns out to be a very bad thing..."

Scott has been working with producer James Goss to ensure that the story links to the other *Time Lord Victorious* adventures. "I've had a great time throwing ideas around with James. His brief was: 'Ninth Doctor, Rose, Vampires!' *Monstrous Beauty* can be read as a standalone adventure, but if you look further into the *Time Lord Victorious* storyline you'll see how it connects with the other strands."

Time Lord Victorious stories that have already been announced include two novels from BBC Books – *The Knight, the Fool and the Dead* and *All Flesh is Grass*, published on 1 October and 10 December respectively. In addition, Big Finish will be releasing three full-cast Eighth Doctor audio adventures starring Paul McGann and two narrated *Short Trips*.

The adventures comprising Big Finish's Eighth Doctor trilogy are *He Kills Me, He Kills Me Not* by Carrie Thompson, *The Enemy of My Enemy* by Tracy Ann Baines and *Mutually Assured Destruction* by Lizzie Hopley. The two *Short Trips* accompanying these adventures – *Master Thief* by Sophie Iles and *Lesser Evils* by Simon Guerrier – feature two incarnations of the Master and are narrated by Jon Culshaw. All Big Finish's *Time Lord Victorious* releases will be available between October and December 2020 and are available to pre-order now from *bigfinish.com*

Further information about *Time Lord Victorious* can be found on *doctorwho.tv*, where a timeline of product releases will be collated as they're announced.



Writer Scott Gray (top) and producer James Goss.

Paul McGann returns as the Eighth Doctor.

Hello Sweetie!

Alex Kingston and David Tennant recording under lockdown.

The Tenth Doctor and River Song have been reunited for a new series of full-cast audio adventures starring David Tennant and Alex Kingston.

In *The Tenth Doctor and River Song* the protagonists' lives become inextricably intertwined, but in these early days – for the Doctor at least – they must navigate their relationship without too many spoilers…

Big Finish producer David Richardson says: "The Tenth Doctor only met River Song once on TV, and that was at the end of her life. But what happened after/before the Eleventh Doctor came on the scene? What a joy this run of stories was to make, bringing David and Alex together online to record during lockdown. Those two actors absolutely *sparkled* together – it was so clear they were having a blast!"

"I think it makes a difference that we sort of know each other already," says Alex Kingston. "That helps, so you can put a face to the voice, which is really nice. But it's amazing how intimate it becomes very quickly."

BBC
DOCTOR WHO
DAVID TENNANT • ALEX KINGSTON
THE TENTH DOCTOR AND RIVER SONG

The box set comprises three stories – *Expiry Dating* by James Goss, *Precious Annihilation* by Lizzie Hopley and *Ghosts* by Jonathan Morris – and features special guest appearances from Peter Davison and Colin Baker as the Fifth and Sixth Doctors respectively.

"It was very nice to have my father-in-law there," says David Tennant of his real-life relative, Peter Davison. "We're all in lockdown, so we haven't seen him for weeks and weeks. It was nice to have him in my headphones at least. He's recording under the stairs, at the bottom of his house, and I'm at the top of mine. We're all finding little corners."

The Tenth Doctor and River Song is available to pre-order now as a CD set priced £27.99, or as a download, priced £19.99, from *bigfinish.com.*

Also on its way from Big Finish is *The Lone Centurion*, a new full-cast audio series starring Arthur Darvill as the Eleventh Doctor's companion Rory Williams. *The Lone Centurion: Volume One* contains three stories: *Gladiator* by David Llewellyn, *The Unwilling Assassin* by Sarah Ward and *I, Rorius* by Jacqueline Rayner.

"As soon as I read the scripts, I was like, 'They totally get it, they've really nailed his voice,' says Rory actor Arthur Darvill. "It's been a lovely way to revisit it in a very different way to what it was, but to do something more with this character. It's funny but also quite epic, which is so lovely with what you can do on audio: to have these huge stories which in another medium would break the budget!"

THE LONE CENTURION

The Lone Centurion: Volume One is available for pre-order now from *bigfinish.com* and is due for release in May 2021, with Volume Two to follow in July 2022.

Lessons with the Doctor

The global educational publisher Twinkl has partnered with BBC Studios to create a range of educational *Doctor Who* resources for children between seven and 11.

The resources include activity sheets, interactive presentations and reading comprehensions based around episodes from Series 11 (2018) and 12 (2020). Covering core subjects including science, geography and history, the materials introduce children to figures such as Rosa Parks, Nikola Tesla and Thomas Edison, teaching them about subjects such as the Indian partition, artificial intelligence, and animals and their ecosystems. For more information, visit *twinkl.co.uk/doctorwho*

Meanwhile, Jodie Whittaker will talk about outer space as part of the BBC's Bitesize Daily series of online educational support programmes for children, from 29 June to 3 July.

BBC Bitesize Daily is available on BBC iPlayer, the BBC Red Button and online at *bbc.co.uk/bitesize*

Think about…
Series 12
Episode 4
Nikola Tesla's
Night of Terror
Filming Info
BBC
DOCTOR WHO
twinkl
DOCTOR WHO

The Twinkl educational resource based on *Nikola Tesla's Night of Terror* (2020).

DWM 500

Strictly limited numbers of copies of Doctor Who Magazine's landmark issue 500 are now available exclusively at the Panini online store.

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DOCTOR WHO MAGAZINE
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500
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MASSIVE PRIZE GIVEAWAY!
INCLUDING! PETER CAPALDI, TOM BAKER & STEVEN MOFFAT INTERVIEWED!
Turn over for full contents of this special bumper edition of DWM

Originally released in May 2016, this highly collectable issue – the largest ever in the history of the magazine – includes interviews with Tom Baker, Peter Capaldi and Steven Moffat; a message to readers from Pearl Mackie; a letter from the Doctor; a 20-page celebratory comic strip, *The Stockbridge Showdown* by Scott Gray, drawn by a host of guest artists; an exclusive look at Mark Gatiss' 2001 pitch for *Doctor Who*; a *Fact of Fiction* on *The Day of the Doctor*; a bonus 116-page magazine looking back at the history of DWM, featuring commentary from the editors and every cover from issue 1 to 500, plus a giant double-sided poster, stickers, an art card and much more.

DWM 500 is available while stocks last from *store.panini.co.uk* priced £9.99.

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

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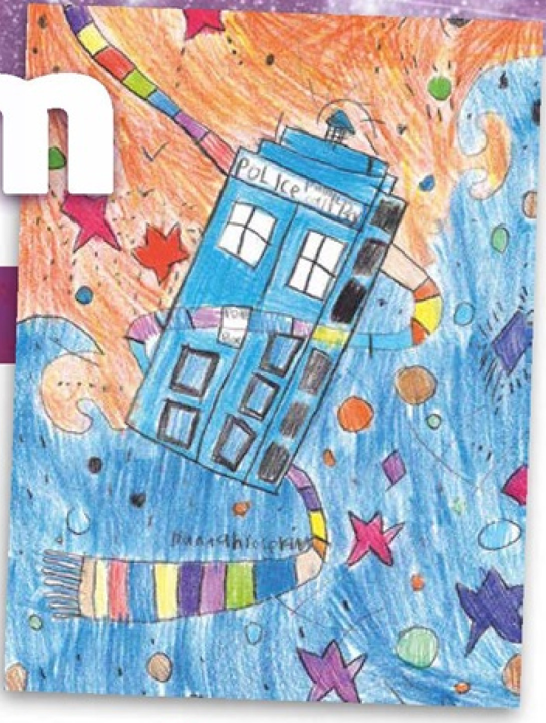


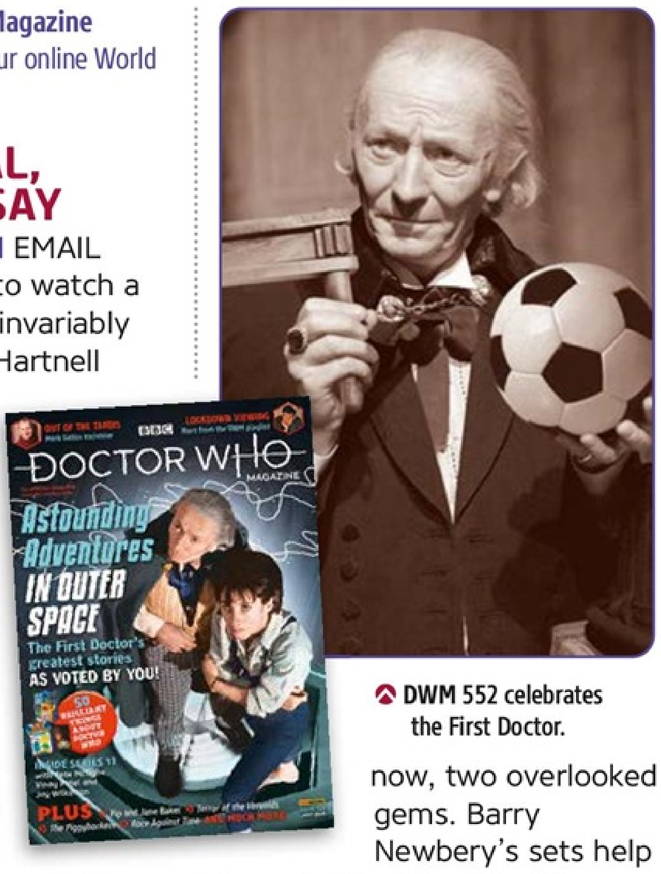
The TARDIS drawn by eight-year-old Hannah King.

Last issue, **Doctor Who Magazine** presented the results of our online World Cup of the First Doctor...

THE ORIGINAL, YOU MIGHT SAY

▶ DENIS HARRISON EMAIL

Whenever I decide to watch a *Doctor Who* DVD, I invariably end up watching a Hartnell story. It drives my wife mad – "Why can't you put on a *colour* one?" But there's something compelling about Hartnell's performance, and his stories are so atmospheric. Yes, he's a hardened old pro, but his love for the show and the character shines through. So I really enjoyed the First Doctor World Cup in issue 552, and I was especially pleased to see two of my favourite stories, *The Time Meddler* and *The War Machines*, do so well. Until now, two overlooked gems. Barry Newbery's sets help to make *The Time Meddler* a success – the monastery is brilliant. And it's so unusual to see Hartnell strolling about present-day London, yet he owns it. I still feel sorry for him, though, when he clouts his head against the side of a War Machine in Episode 4. That must have hurt, but he carries on without flinching. What a pro!


DOCTOR WHO MAGAZINE
Astounding Adventures IN OUTER SPACE
The First Doctor's greatest stories AS VOTED BY YOU!
PLUS

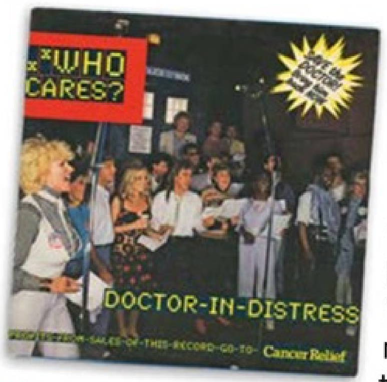
DWM 552 celebrates the First Doctor.

Issue 552 also included a well-received countdown compiled by Paul Kirkley...

50 BRILLIANT THINGS

▶ ANDREW WILLIS EMAIL

50 Brilliant Things About Doctor Who was a marvellous, nostalgic and very funny read in issue 552. Yes, back in my early days of being a fan, I too paved my bedroom floor with Target novels. Though I never thought to call it 'Target Tiling'! In fact, I was probably a bigger fan of the novelisations than the TV series in those early days. I would pile all my books up and re-read the back-cover blurb of each one (in story order, of course). For extra excitement, I might read the first page of each book as well! Yep, we really led a rock and roll lifestyle in the late 70s.



The *Doctor in Distress* record cover.

▶ ANTHONY FORTH BEDFORD

Well done on your choices for 49 of your 50 brilliant things. However, I feel that the uninitiated should not be encouraged to risk listening to the vinyl horror that is *Doctor in Distress*. They may never listen to music ever again.

I respectfully suggest a replacement disc: the miniature record sealed deep within the joy that is a Palitoy Talking Dalek. This great toy didn't need fancy electronics to rasp out "Where are your orders?" or three other classic Dalek phrases. It had its own miniature record player with stylus. How any of them carried on conversing after ten seconds of manhandling from the average child, I have no idea. However, I have loved three of them back to their chatty selves with a not so sonic screwdriver. Sadly, a fourth was exterminated by a kitten, but not a bad success rate. Very satisfying. Definitely brilliant.

BBC TALKING DALEK
BBC TALKING DALEK
"WHAT ARE YOUR ORDERS?"
"EXTERMINATE!"
"ATTACK! ATTACK! ATTACK!"
"YOU WILL OBEY!"

Palitoy's Talking Dalek.

STAR LETTER

▶ SHAUN DELLENTY EMAIL

We always secretly knew *Doctor Who* was important, didn't we? I don't mean just as an entertaining TV character, I mean on a deeper, even profound level. As a bullied gay kid growing up in the 1970s I sought solace and non-judgemental companionship from the characters of the Doctor and his friends. Now, in my fifties, I have the joyful privilege of seeing our funny little show bringing people together from around the world whilst living in the long shadow of an 'invisible enemy' (sadly not a giant prawn in this case).

As a regular reader since the first edition of *Doctor Who Weekly*, issue 551 represented, I believe, the most vital and inspiring edition yet. The global Tweetalongs instigated by the legend that is Emily Cook and the associated drawing together of showrunners, actors and production staff serves to underline the meaningful part that *Doctor Who* has played as a constant in all our lives.

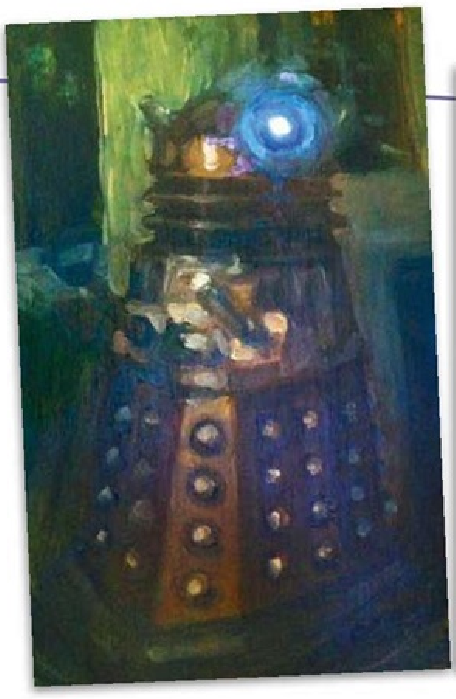
The coming together of the *Doctor Who* community via your magazine, Twitter and other platforms proves that Sydney Newman, Verity Lambert et al didn't just create a television legend, they created a force for good and a genuine beacon of hope, with the capacity to bring very different people together in the darkest of times.

JOIN THE GLOBAL SIMULCAST OF
THE GIRL IN THE FIREPLACE

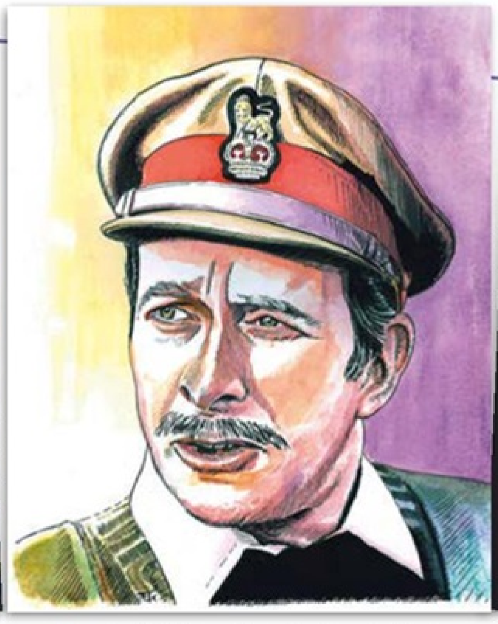
A compilation of the trailers for the *Doctor Who Lockdown* Tweetalongs, edited by James Barnett.

DOCTOR WHO
MISSY
SERIES TWO

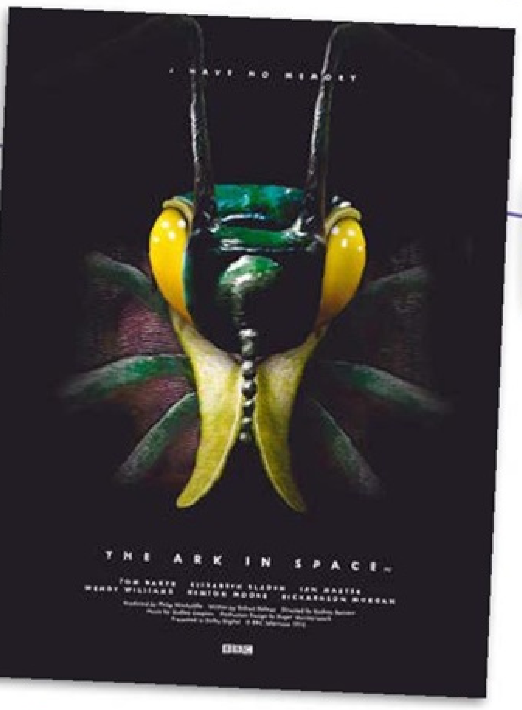
Shaun's letter wins him a CD copy of *Missy: Series Two*, a new box set of full-cast audio adventures. It's available to order from *bigfinish.com* priced £24.99 on CD or £19.99 digitally.



Graham Wilson's Dalek painting.

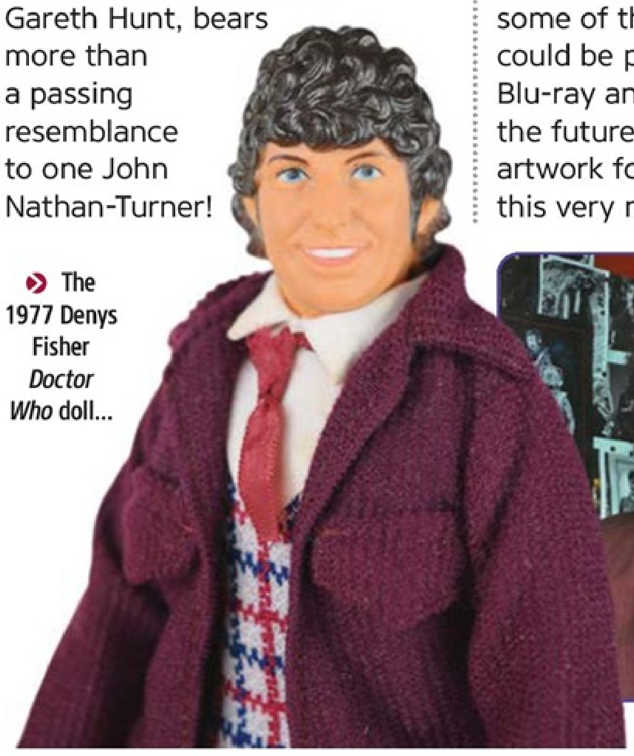


Iain Clark's acrylic painting of Nicholas Courtney's Brigadier.


I HAVE NO MEMORY
THE ARK IN SPACE
TOM BAKER ELISABETH SLADEN IAN MARTER
WENDY WILLIAMS KENTON MOORE RICHARDSON MORGAN
BBC

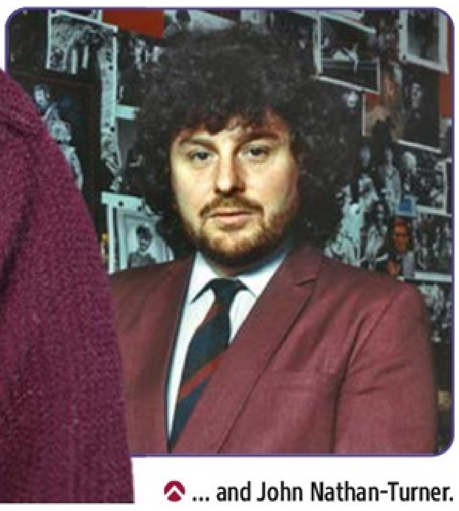
Chris Searle's poster for *The Ark in Space*.

MARK JONES EMAIL
Thanks to the **DWM** team for continuing to produce an excellent magazine every month whilst essentially working with one hand tied behind their backs due to the restrictions caused by Covid-19. I thoroughly enjoyed the nostalgia fest that was *50 Brilliant Things About Doctor Who* in issue 552, but I couldn't help thinking that the Denys Fisher *Doctor Who* doll of 1977, whilst looking a little like Gareth Hunt, bears more than a passing resemblance to one John Nathan-Turner!

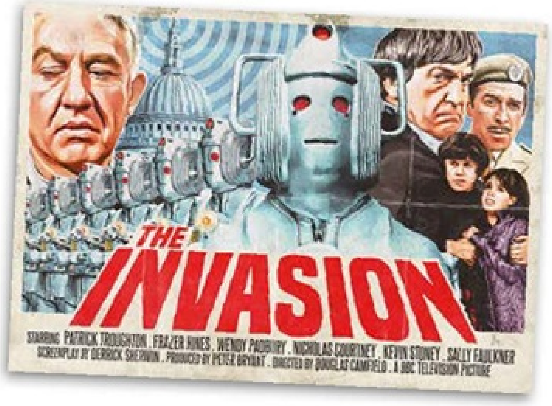


The 1977 Denys Fisher *Doctor Who* doll...

PETER FRANKUM EMAIL
I wanted to give my thanks to all the talented fans sending in their artwork for publication in **DWM**. Of special note is Oli Ark Jones' movie-style poster for *The Invasion* in issue 552. It looks suitably epic and I can easily imagine myself queuing for hours outside our local Odeon cinema to catch that one back in the 1960s! Please keep printing these. Who knows, some of these budding artists could be producing DVD/Blu-ray and book covers in the future or even providing artwork for the comic strip in this very magazine.



... and John Nathan-Turner.


THE INVASION
STARRING PATRICK TROUGHTON . FRAZER HINES . WENDY PADBURY . NICHOLAS COURTNEY . KEVIN STONEY . SALLY FAULKNER
SCREENPLAY BY DERRICK SHERWIN . PRODUCED BY PETER BRYANT . DIRECTED BY DOUGLAS CAMFIELD . A BBC TELEVISION PICTURE

Oli Ark Jones' poster for *The Invasion*.

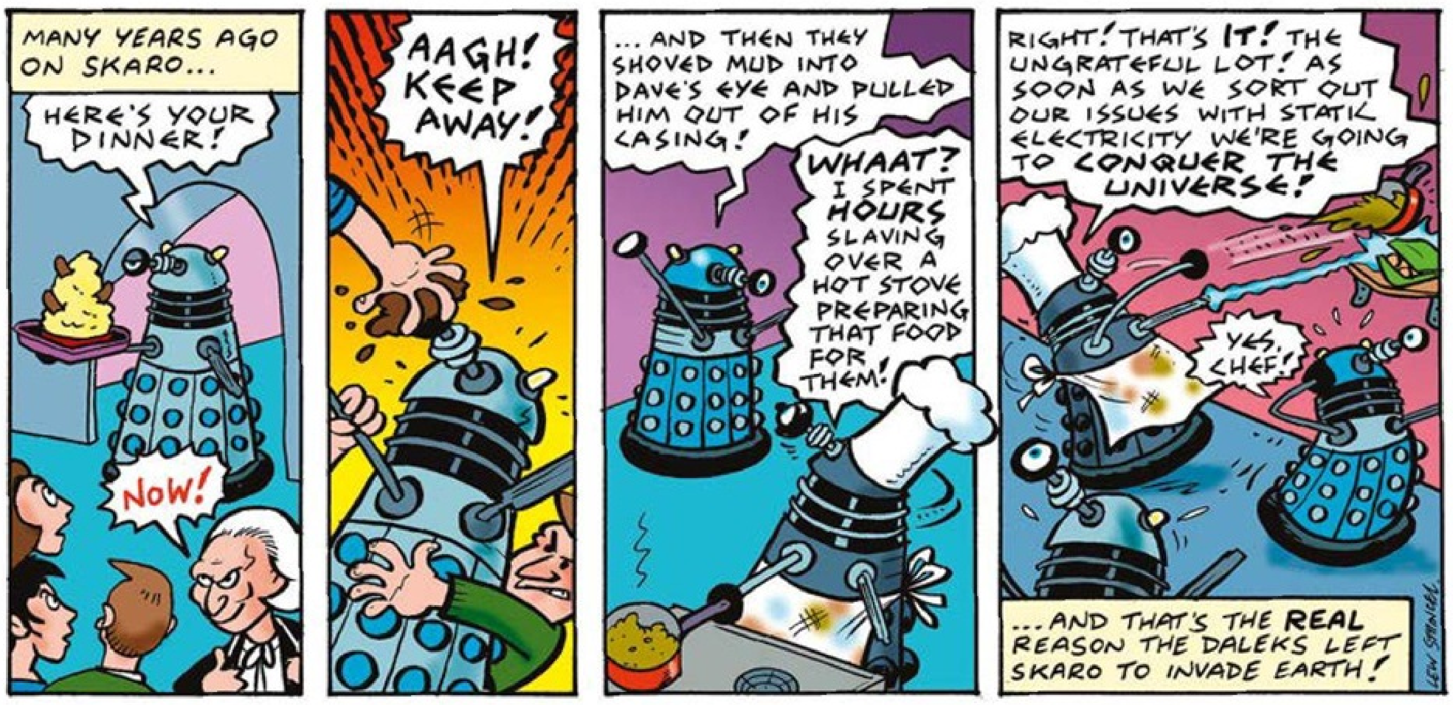
We second that sentiment. Our readers' artwork is wonderful – please keep sending it in. The DWM inbox has also been filled with messages about how *Doctor Who* has been helping to keep you occupied during lockdown...

STAYING IN THE TARDIS

JAKE LE BRETON EMAIL
My 'classic' *Doctor Who* DVDs have kept me entertained during this difficult time. I have also really enjoyed *The Daft Dimension* comic strip by Lew Stringer, and my friend and I have been enjoying *#StayingInTheTardis* online. I recently got a new subscription to this fantastic magazine. Thank you very much to **DWM** and all those who have helped to make it possible during lockdown! →

The Daft Dimension

BY LEW STRINGER


MANY YEARS AGO ON SKARO...
HERE'S YOUR DINNER!
NOW!
AAGH! KEEP AWAY!
... AND THEN THEY SHOVED MUD INTO DAVE'S EYE AND PULLED HIM OUT OF HIS CASING!
WHAAT? I SPENT HOURS SLAVING OVER A HOT STOVE PREPARING THAT FOOD FOR THEM!
RIGHT! THAT'S IT! THE UNGRATEFUL LOT! AS SOON AS WE SORT OUT OUR ISSUES WITH STATIC ELECTRICITY WE'RE GOING TO CONQUER THE UNIVERSE!
YES, CHEF!
... AND THAT'S THE REAL REASON THE DALEKS LEFT SKARO TO INVADE EARTH!
LEW STRINGER

WHO TUBE

Highlights from the *Doctor Who* lockdown videos...

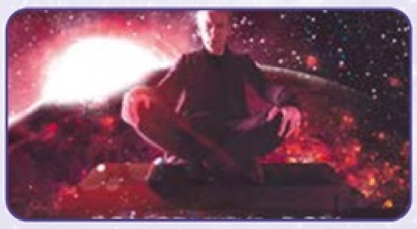
After the terrible events of *The Doctor Falls*, Bill Potts and Nardole are trying to keep their spirits up. Watch *The Best of Days*, written by Steven Moffat. Go to: *tinyurl.com/BestOfDays*

On the last day of her life, Novice Hame has a final, terrible secret... but who will she tell? Watch *The Secret of Novice Hame*, written by Russell T Davies. Go to: *tinyurl.com/NoviceHameSecret*

The Long Song from *The Rings of Akhaten* covered by Borna Matosic and the *Doctor Who* Lockdown Choir, featuring 300+ fans from around the world! Go to: *tinyurl.com/LockdownLongSongCover*

DOCTORS ASSEMBLE

Planet Earth is in terrible danger. Trapped inside the TARDIS, the Doctor calls upon some familiar faces to help save the day... Go to: *tinyurl.com/DoctorsAssemble*



"What's that in the mirror? And the corner of my eye?" A new extended version of Steven Moffat's poem from *Listen*, read by Jacob Dudman. Go to: *tinyurl.com/ListenMoffatPoem*

Galaxy Forum

ON TWITTER...

@danblythewriter Hooray! **DWM** is here! Congrats to the team for getting another issue out under lockdown. Totally understand that some things (the comic strip) may have to be put on hold for the magazine to continue. **DWM** deserves our support. It. Must. Survive.

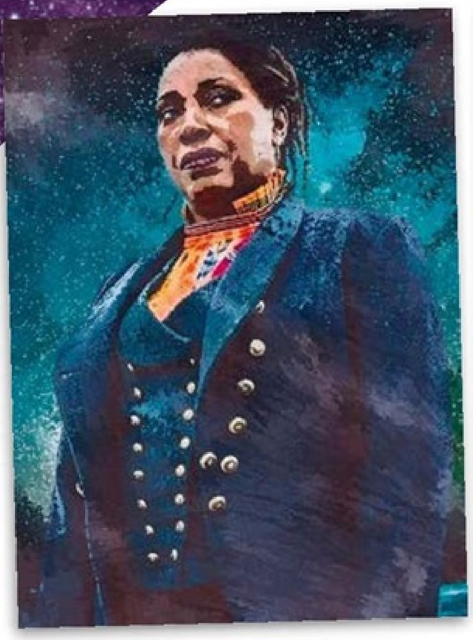
@misterphipps Glorious! Just picked up (digitally of course) my first **DWM** in ages. *50 Brilliant Things About Doctor Who* made me smile from ear to ear. 50 more, please!

@AidanPh59471495 It's all right, the world isn't ending... **DWM** is here to save us! By the way, you should subscribe to them because they're amazing and I don't know how I'd cope without them.

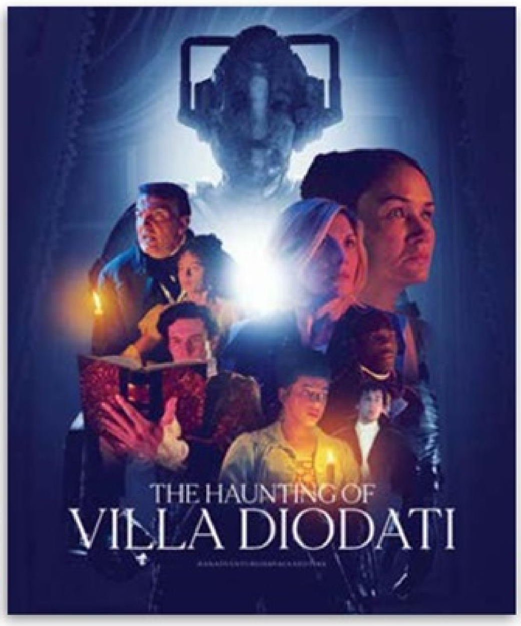
@jason_jtt Just finished rereading the Eighth Doctor **DWM** comic strips. What an amazing era for the strip it was. Great stories, shocks, tears, laughs. The only time we got a proper companion leaving ("I'd like to go home now"). Shame we never got to finish Destrii's arc.

@themindrobber Fun fact: the utterly brilliant **DWM** regular feature *The Fact of Fiction* takes its name from the unused episode title of Episode 3 of *The Mind Robber*. (Episodes 1 and 2 were entitled *Manpower* and *Another World*.)

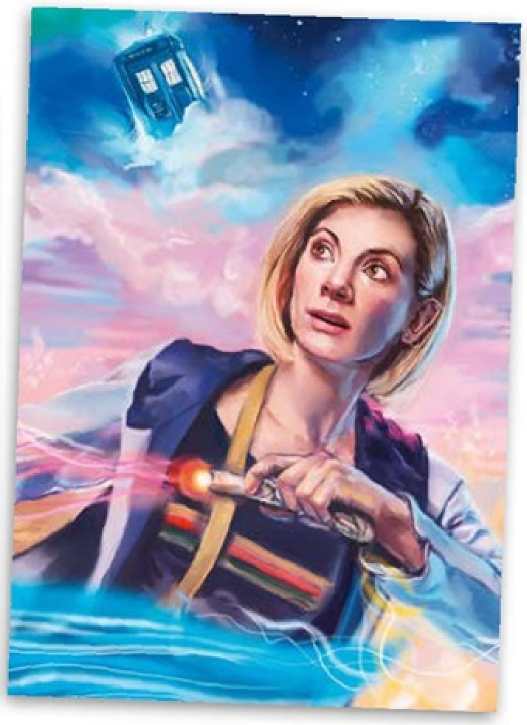
@LauraInATARDIS The postman delivered something this morning... turns out my grandma ordered me a subscription to **DWM** as a birthday present! Oh my gosh, I'm so excited, surprised and grateful. Thank you, grandma!



Jo Martin is the Doctor by Philip AJ May.



Owen Ruthven's poster for *The Haunting of Villa Diodati*.



Thirteenth Doctor artwork by Sarah Rundell.

CHRIS WILKES EMAIL
During lockdown I've been buying and painting Doctor figures and turning them into other *Doctor Who* figures using paints, Blu Tack, clay and a sharp knife. I made a *Time and the Rani* figure by removing the coat and front from a Sixth Doctor figure and putting it on the Seventh Doctor and painting it. I made an Anthony Ainley Master figure using the head of Graham O'Brien and the Tenth Doctor's body, and a Jamie figure using Amy Pond's legs and Captain Jack's torso and head.

JAKE MORRIS EMAIL
Coming at you guys all the way from Kansas in the USA! Times are crazy here, and sometimes you need some escapism. I've watched *Doctor Who* for seven years but in that time I have only just dabbled in 'classic' *Who* and extended universe stuff. However, with no school and no work right now, I've taken the opportunity to dive into everything fully. Big Finish is now my lifeblood. I've bought bundles of the stuff – I'm currently working my way through all four *Dark Eyes*. I've worked my way through 62 'classic' *Who* stories and have read countless *Eighth Doctor Adventures*. Add the Tweetalongs and there's never been a better time for me as a *Doctor Who* fan!

LOCKDOWN WHO

MARK WRIGHT GROESFAEN, WALES
When I was nine years old in 1981, I was transfixed by [producer] John Nathan-Turner's *Five Faces of Doctor Who* repeat season on BBC2. By the end of the run I'd become a fan for life. And in the last few weeks, in a manner of which I'm sure JNT would be proud, Emily Cook curated a series of stories for fans to enjoy together on Twitter. With the help of Russell T Davies, Steven Moffat, Doctors and all the wonderful actors and production staff involved, these stories have been brought back to life in the most magical of ways in the 'Tweetalongs'. Fans united across the world to celebrate our favourite show. What a wonderfully unexpected and magnificently positive thing to come out of these challenging times.

Doctor Who Official

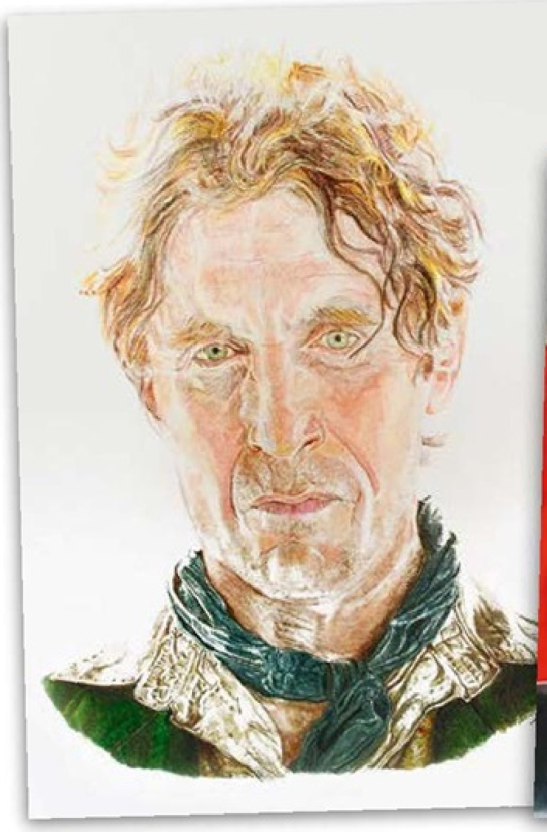
Incoming transmission. #MessageFromTheDoctor #DoctorWho

A lockdown message from the Doctor.

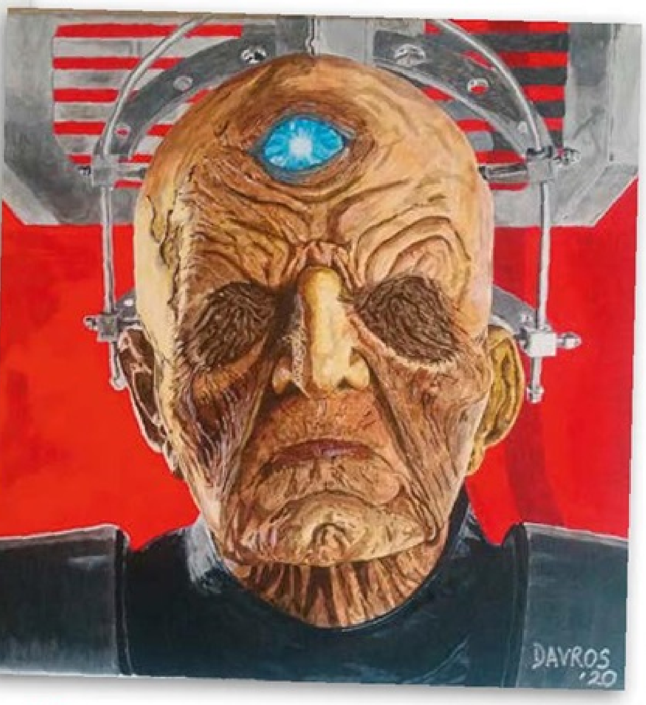
NIGEL SHARPE EMAIL
I would like to express my appreciation to **DWM** and the BBC's *Doctor Who* website for all the support they have given to *Doctor Who* fandom during lockdown. Last but by no means least, my thanks and admiration goes to your editorial assistant, Emily Cook, for the immense amount of work she put into the *Doctor Who Lockdown* Tweetalongs and the new material she produced. She deserves a medal! Grateful thanks to her and all the writers, actors and others who are contributing very generously in their different ways. Most of them probably enjoyed doing it, but they aren't two-minute jobs by any means.

DANIEL JENKINS BRIDGEND
As lockdown seems to be winding down and many of the fantastic events *Doctor Who* fans have put on via the internet are coming to an end, I just want to say thank you to all those who have kept me and hundreds of others entertained and comforted during quarantine. To Emily and the cast and crew involved with her Tweetalongs, Fantom Films and their Time Space Visualiser online conventions, Pip Madeley and Ellie Collins organising classic *Who* watch parties, the Quiz of Rassilon and their online quizzes, the hard-working team at **Doctor Who Magazine**, and the countless other people and groups I have no doubt missed out... THANK YOU! The Doctor would be proud.

Thanks for sending us your letters, artwork and pictures. Keep them coming via the usual address: *dwm@panini.co.uk* **DWM**



Eighth Doctor artwork by Alan Peacock.



Toby Skyward's acrylic painting of Davros.

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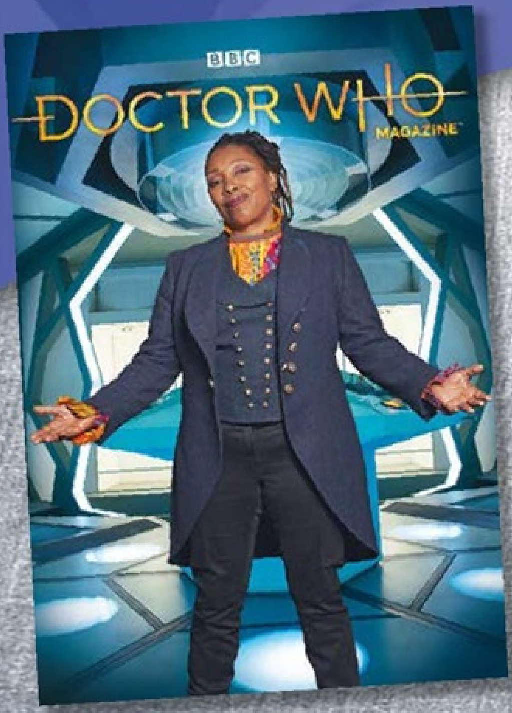
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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

AWARDS

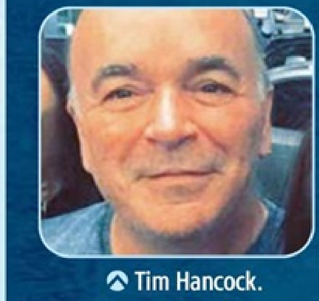
Lee Mack.

Several *Doctor Who* names are among the nominees in the latest BAFTA Television Awards. **Suranne Jones** competes for Best Leading Actress in *Gentleman Jack*; the **Phil Collinson** produced series is also up for Best Drama Series. **Toby Haynes** is on the shortlist for Best Director (Fiction) for *Brexit: The Uncivil War*. **Lee Mack** is nominated for Best Entertainment Performance for *Would I Lie to You?*, while **Odile Dicks-Mireaux** has been nominated for Best Costume Design for her work on *Chernobyl*. The winners will be announced on 31 July.

FILM

Karen Gillan has been attached to a new film project. *Shelly* is an action-comedy set to reunite her with her *Jumanji: The Next Level* co-star Akwafina.

OBITUARIES



Tim Hancock.

Catherine Childs.

Cynthia Etherington.

Tim Hancock, whose agency represented the Terry Nation estate and who therefore oversaw Dalek licensing, died on 26 May aged 60.

Catherine Childs, who was assistant floor manager on the pilot episode and then *100,000 BC*, *Marco Polo*, *The Daleks' Master Plan* and (under her married name Catherine Sykes) *The Tomb of the Cybermen*, died on 11 May at 78.

Cynthia Etherington, who played the Old Woman in *The Massacre of St Bartholomew's Eve*, died aged 93 on 26 May.

GEMMA ARTERTON
SUMMERLAND
LOVE. MAGIC. HOPE.

Gugu Mbatha-Raw stars in *Summerland*, due for UK release on 24 July. The cast also includes **Penelope Wilton** and **Amanda Lawrence**.

TV

David Tennant and **Michael Sheen**'s lockdown comedy *Staged* started a six-week run on 10 June. It's available now as a box set on BBC iPlayer for UK viewers.

David Tennant and Michael Sheen's lockdown comedy *Staged*.

Peter Davison will be on our screens later this year, starring in *LIFE*, a new six-part series by **Mike Bartlett** that takes place in the same 'universe' as his *Doctor Foster*. It also features **Rachael Stirling**, **Adam James** and **Susannah Fielding**.

Bradley Walsh and his son Barney returned on 10 June for a new five-week series of *Bradley Walsh & Son: Breaking Dad*, which combines the best of their previous series as well as previously unseen clips and outtakes.

Matt Lucas is to take over from Sandi Toksvig as the new co-host of *The Great British Bake Off*, which is due to start recording its 11th series.

Noel Clarke and **Ashley Walters**' Sky One series *Bulletproof* will return in a three-part special this autumn, with the pair fighting crime in South Africa.

POLICE
POLICE

Noel Clarke and Ashley Walters' Sky One series *Bulletproof*.

ONLINE

Jodie Whittaker will be helping to educate the nation's youth about science between 29 June and 3 July on *BBC Bitesize Daily* – available on BBC iPlayer and online.

Anjli Mohindra has written a drama about finding love during the lockdown. *People Under the Moon* can be seen at *tinyurl.com/AnjliMoon*

Louise Jameson and **Mina Anwar** star in *Stuart and Dumplings*, a lockdown drama using Zoom software that's been made to raise awareness for the Down's Syndrome Association. Louise has also been recording more episodes of *The Pogley Wood Murders*, a supernatural comedy podcast released every Wednesday, alongside **Matthew Waterhouse** and **Angela Bruce**. They are available to hear at *368theatre.com*

Down's Syndrome Association

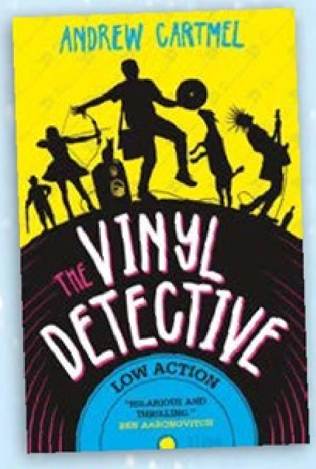
Louise Jameson, Sam Barnard and Mina Anwar in *Stuart and Dumplings*.

Paul Cornell and **Lizbeth Myles**' *Hammer House of Podcast* has maintained its usual schedule during lockdown and continues with new editions due on 13 July and 27 July (the latter for Patreon supporters only).

STAGE

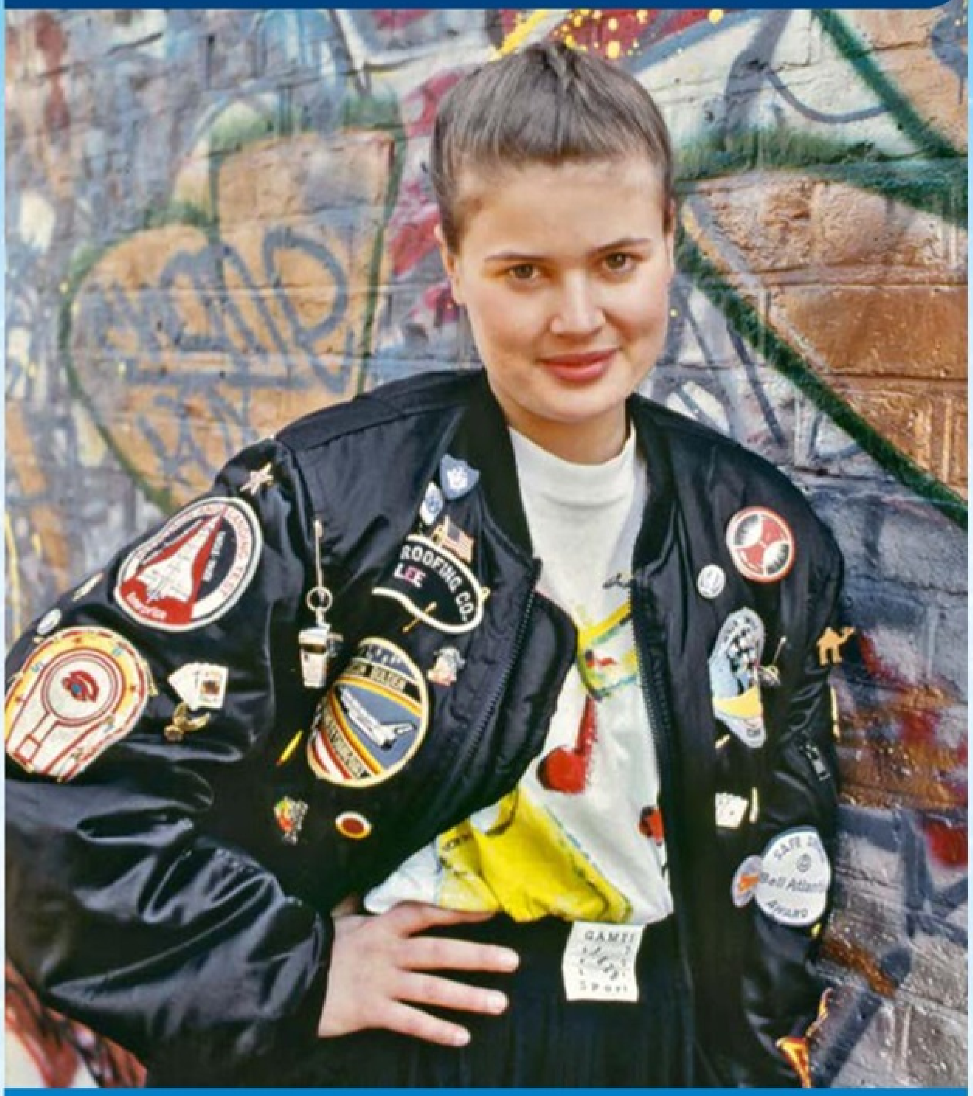
Bonnie Langford and **John Barrowman** will be part of *2021 Stages*, a musical theatre festival at sea, from 19 to 23 September 2021 (replacing the 2020 event that was planned for 27 September to 1 October).

PRINT



Low Action, the latest *Vinyl Detective* novel from **Andrew Cartmel**, will now be published on 5 August, its original May release having been delayed. **TOBY HADOKE**

THIS MONTH IN... 1987

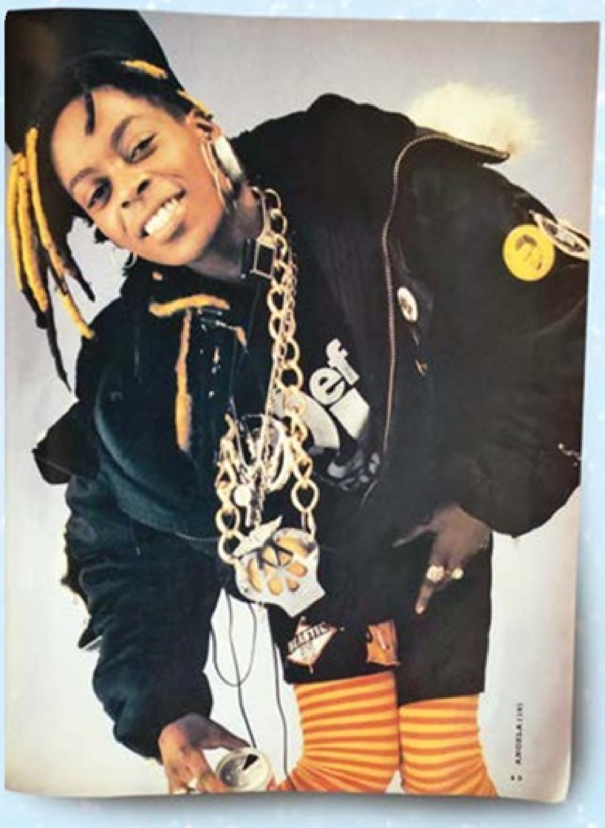


TUESDAY 28 JULY

Sophie Aldred as Ace during production of *Remembrance of the Daleks* (1988).

From top: Angela, from the Sheila Rock photoshoot in issue 87 of *The Face* (1987); Run-DMC's album *Raising Hell*, released by Def Jam Records in May 1986.

The Beastie Boys single *She's On It* made number 10 in the UK singles chart in 1987.

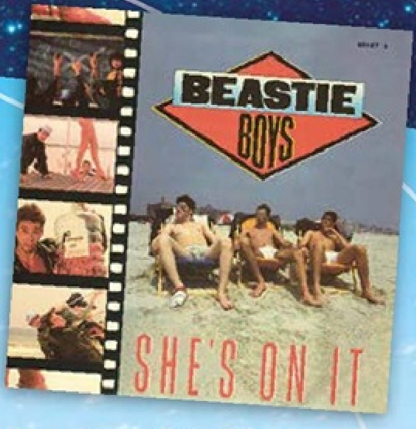


They were *Chillin' (Not Illin')* in the issue of urban fashion magazine *The Face* that bore the cover date July 1987 – number 87, aptly enough. As part of a never-ending quest to track down the latest styles, *Face* photographer Derek Ridgers had called in at the Brixton Academy on 23 May, where two of the cooler-than-cool Def Jam label's hottest acts were making a rare London appearance: nu school hip-hop artists Run-DMC and the Beastie Boys, forever fighting for their right to pa-a-a-a-arty. But it wasn't the Beasties' juvenile high-jinks that the mag had come to see, rather their audience – "the very young, predominantly black, late Eighties rap 'n' rock fan... The music may be NYC but the look is pure London – a mutant blend of... flight jackets, baseball caps, straw hats, safety pins, badges, cartoon characters, chains, car emblems and slogans..."

Another photographer, Sheila Rock, had some of their number pose for studio portraits that showcased their heavily adulterated threads. These included Andy (18), Jude (17), Dean (17) and Greg (18), four guys in black, puffed-up bomber jackets adorned with safety-pinned labels and badges and even sergeants' stripe – labels and badges describing their owners' attachment not only to Run-DMC and the Beastie Boys, but also to Volkswagen, Porsche, the Stars and Stripes, plus 'SENSEI' and 'tatt SECURITY' (sic). Dreadlocked Angela (19), meanwhile, was pictured in a fur-lined hooded anorak, yellow-and-orange striped tights, a Def Jam t-shirt, and not just a Malcolm X badge and a VW emblem, as favoured by the NYC hip-hoppers, but also a vintage Automobile Association crest on a chain – a delightfully parochial British addition.

Dare we imagine that, far out in suburban west London, a 16-year-old girl named Dorothy was taking notes? Perhaps she'd blagged tickets to that Brixton Academy gig, or one of her mates had that copy of *The Face*. One might, one supposes, accuse her of cultural appropriation – but it's not like she went out and copied Angela's dreads, is it? No, she found something that looked like the boys' jackets, perhaps in the Perivale Army Surplus – and, like Angela, adorned it with adverts for her own attachments: to Spider-Man, to Gerry Anderson fandom, to the Space Shuttle, to the Red Army, to the Ace Roofing Company in Lee, to 1987 itself and, perfectly, to *Blue Peter*.

RUN DMC
RAISING HELL



In the words of the Beasties' top 20 breaker in the chart of 25 July 1987, she was *On It*: "She studies real hard, all night she'll cram/In school she majors in advanced Def Jam..."

That jacket made its debut in the *Doctor Who* studio three days later, wrapped around the shoulders of the Seventh Doctor's about-to-be companion Ace, played by Sophie Aldred – who'd pointed out that *Face* feature to costume designer Richard Croft. The first thing that Aldred recorded for her first story, *Dragonfire*, was the Part One scene in which the villainous Kane attempted to recruit the tearaway Ace into his army of space mercenaries – a startlingly tense sequence containing a pathos-laden slip when Kane asks Ace how old she is. "Sixt – no, 18," she replies. A 16-year-old girl, all alone, but far from helpless. Not just because she's got a canister of Nitro-9 in her rucksack, but because she's wearing that jacket.

The point *wasn't* that the jacket was trendy and with-it, far from it; it was obvious its owner had tried to copy the cool kids in Brixton and got it hopelessly *wrong*. The point was: that jacket, with 'Ace' on the back, gave scared suburban Dorothy a new identity, with new powers.

Ace *was* the jacket, and the jacket *was* Ace. **ALAN BARNES**

ALSO THIS MONTH

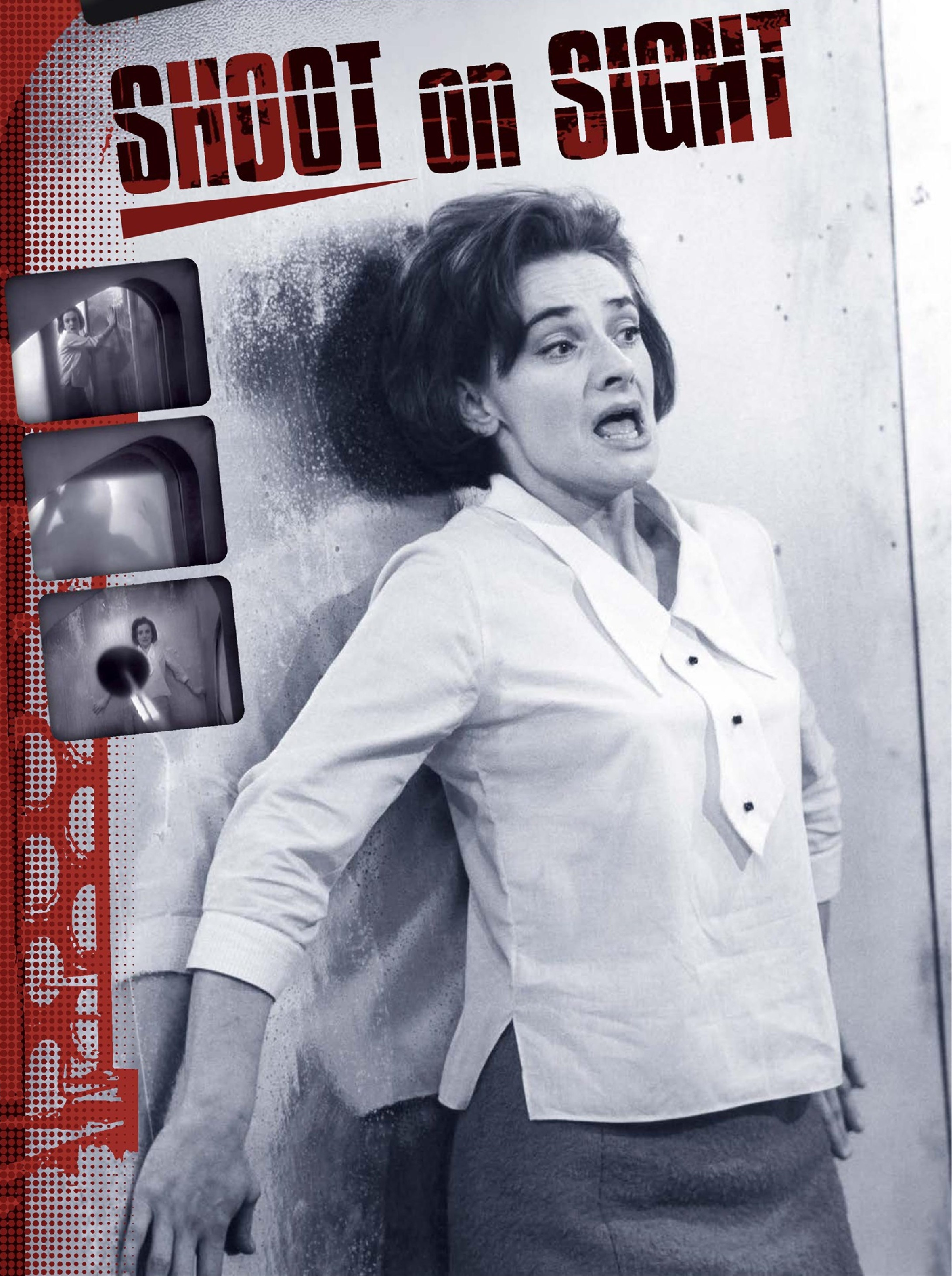
Monday the 6th
At 8.30pm, BBC2 viewers saw career copper Nathan Spring become the reluctant Head of the International Space Police Force, aka the *Star Cops*, in the first episode of a new series set in the far-distant epoch of 2027. It wouldn't be easy...

Created and largely written by *Doctor Who* writer and *Blake's 7* script editor Chris Boucher, the nine broadcast episodes also employed the talents of Sil creator Philip Martin and much-credited *Doctor Who* director Graeme Harper.

David Calder as Nathan Spring in *Star Cops* (1987).
The lead cast of *Star Cops* – Jonathan Adams, Erick Ray Evans, Linda Newton, Trevor Cooper and David Calder.

The DOCTOR WHO Directing Masterclass

SHOOT on SIGHT



The directors who worked on the original run of *Doctor Who* had the luxury of extensive rehearsals with their actors, but had relatively little time to record their episodes...

Feature by **EMMA REEVES**

Television is a collaborative medium, and the more episodes you make the more collaborative it gets. The relentless production schedule of an ongoing series doesn't lend itself easily to the auteur theory of filmmaking, and this was certainly true of *Doctor Who* in its original run, from 1963 to 1989.

In this period, when directors were assigned to the show it could be difficult for them to make their mark within a rigid schedule, usually involving a week's rehearsal and one day's studio recording per episode. There was no time for errors in a gradually evolving system that had originated in the days before 'telerecording' technology was developed – in other words, when TV drama was actually broadcast live.

The demands on directors were considerable; their task was akin to directing a stage play every week and then making a 25-minute film of it in a couple of hours. With the outline of the sets marked up on the floor, actors would rehearse for days before performing the show for the producer. Then, after notes and hasty rewrites, came the all too brief time allowed for studio recording. As the cast performed the pre-rehearsed episode with as few breaks and fluffs as possible, the director would be up in the control room, or gallery, watching the action on monitors alongside a vision mixer who would cut between the feeds from multiple cameras. Compared to film (or modern high-end TV drama), this set-up allowed directors much less time, fewer takes and a more limited range of shots and points of view.

> **After notes and rewrites came the all too brief time allowed for studio recording.**

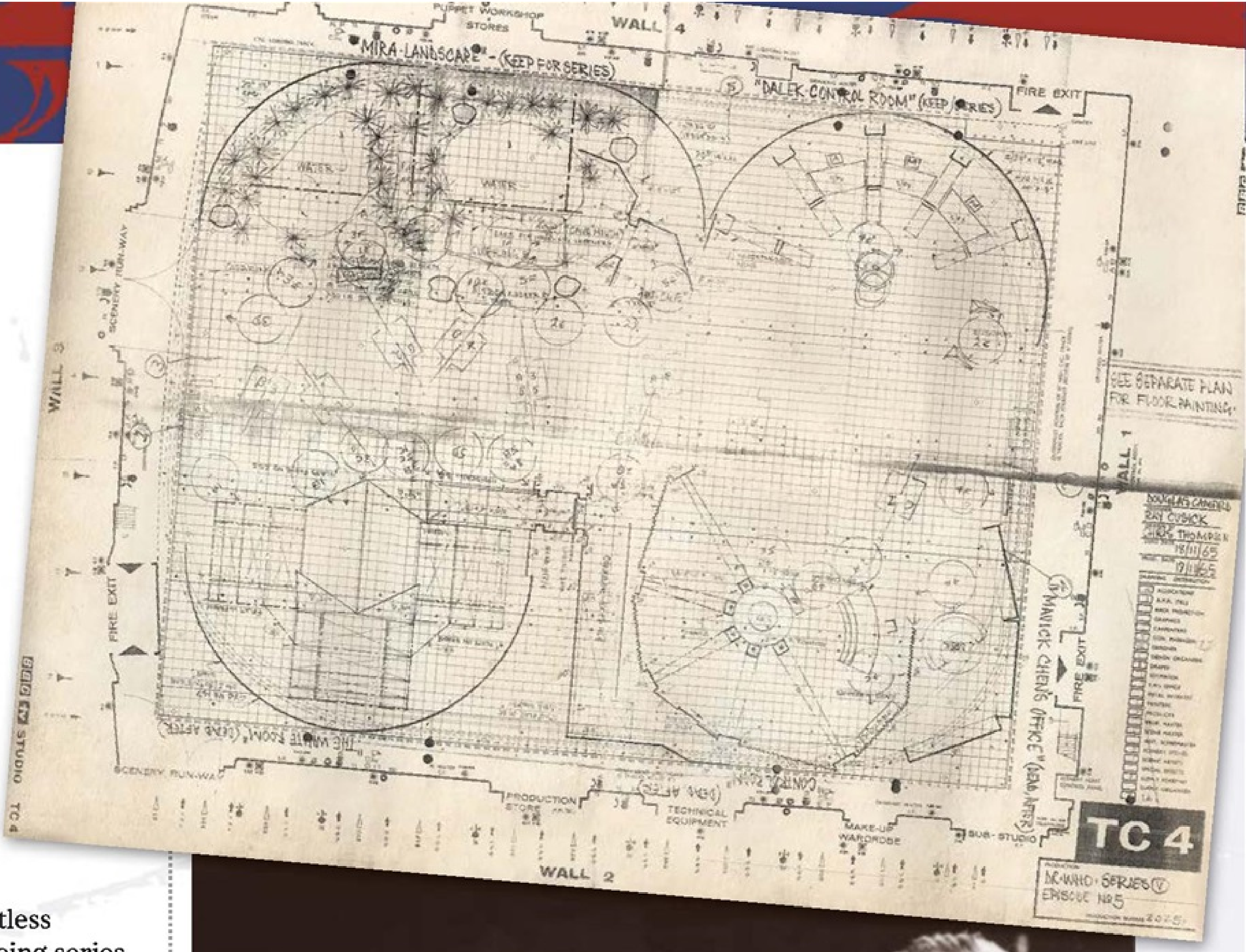
As noted by *Doctor Who* director, writer and producer Barry Letts in his memoir *Who and Me*, it was much harder to make "every frame a Rembrandt" when using a multi-camera video set-up. "The framing and the lighting are of course crucial," he wrote, "but it is the sequence of shots and their dramatic relevance to the story that matters most." Making this work on multi-cam "can be done", he added, but it "needs an acute visual imagination, and a lot more pre-planning".

Producers like Letts sought both creativity and reliability in their directors. They didn't seek predictable plodders; they were after resourceful and inventive storytellers who constantly pushed the boundaries of what could be done, exploring time and space on a BBC budget.

To quote Letts again, the BBC in 1963 was "middle class to its core, and thought of its target audience as middle class". It was also overwhelmingly white, male and middle-aged. Verity Lambert, the first producer of *Doctor Who*, was young and female. Waris Hussein, the series' first director, was a theatre man and Cambridge graduate – so far, so BBC. But he was also gay and of Indian-British origin.

Lambert and Hussein were outsiders, and their appointments caused, in the words of Head of Drama Sydney Newman, "quite a few rumblings within the BBC." They had to work extra hard to demonstrate their worth; indeed, they had to make their first episode twice.

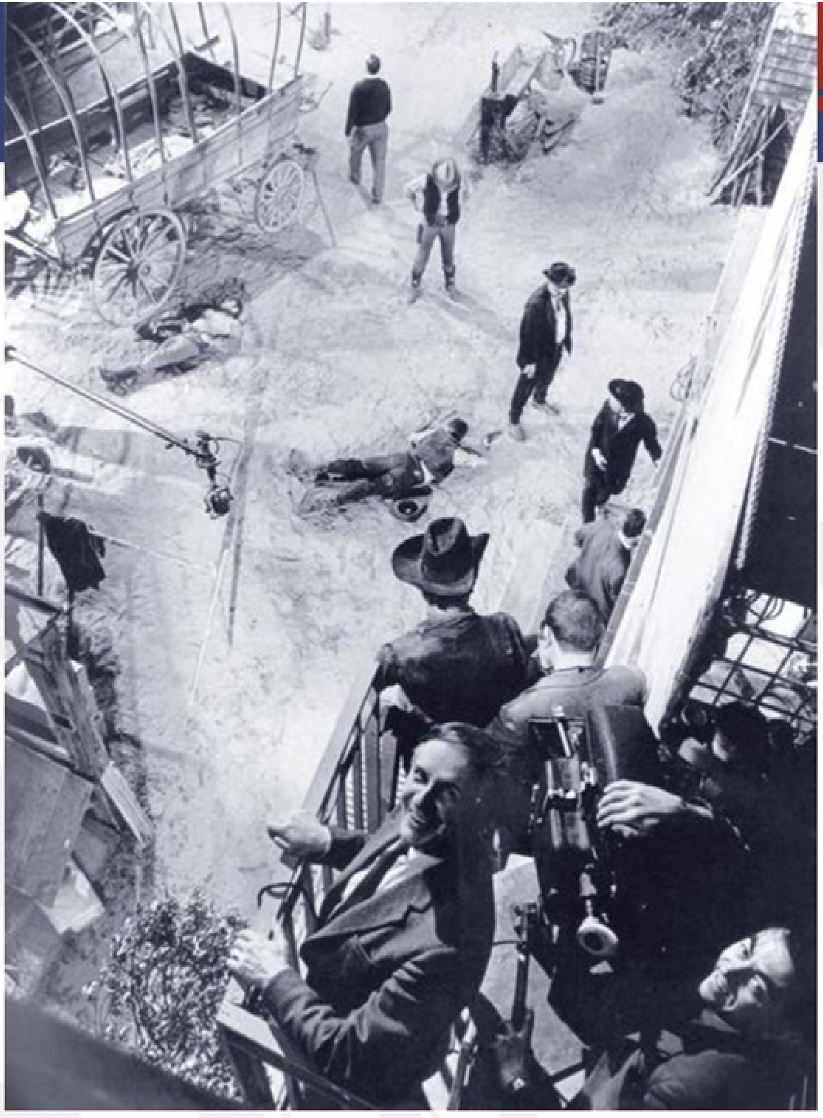
Following standard practices of the time, nearly all of the 25-minute 'pilot', *An Unearthly Child*, was rehearsed in a week and shot in one evening. (By contrast, current TV production methods seldom allow for much dedicated rehearsal time – but at least a week of filming would be allocated for a show of this length.) On 27 September 1963, Hussein and his pre-rehearsed cast were expected to run through the whole script, in story order, almost as if they were performing a live theatre show.→


WALL 4
"MIRA-LANDSCAPE" - (KEEP FOR SERIES)
"DALEK CONTROL ROOM" (KEEP SERIES)
FIRE EXIT
WALL 3
SCENERY RUN-WAY
SEE SEPARATE PLAN FOR FLOOR PAINTING
WALL 1
WALL 2
PRODUCTION STORE
TECHNICAL EQUIPMENT
MAKE-UP WARDROBE
SUB-STUDIO
TC 4
DR WHO SERIES III EPISODE No5

Top: A studio floor plan for an episode of *The Daleks' Master Plan* (1965-66), which was directed by Douglas Camfield.

Above: *Doctor Who*'s producer Verity Lambert, first director Waris Hussein, and associate producer Mervyn Pinfield study a script in 1963.

Opposite page: Barbara (Jacqueline Hill) is menaced by an unknown horror in the cliffhanger to *The Dead Planet*, the first episode of *The Mutants* (aka *The Daleks*, 1963-64). This sequence was directed by Christopher Barry.



Above left: A rehearsal shot of Carole Ann Ford (as Susan) and William Hartnell (as the Doctor, not in costume) taken during production of the first recording of *An Unearthly Child* (1963).

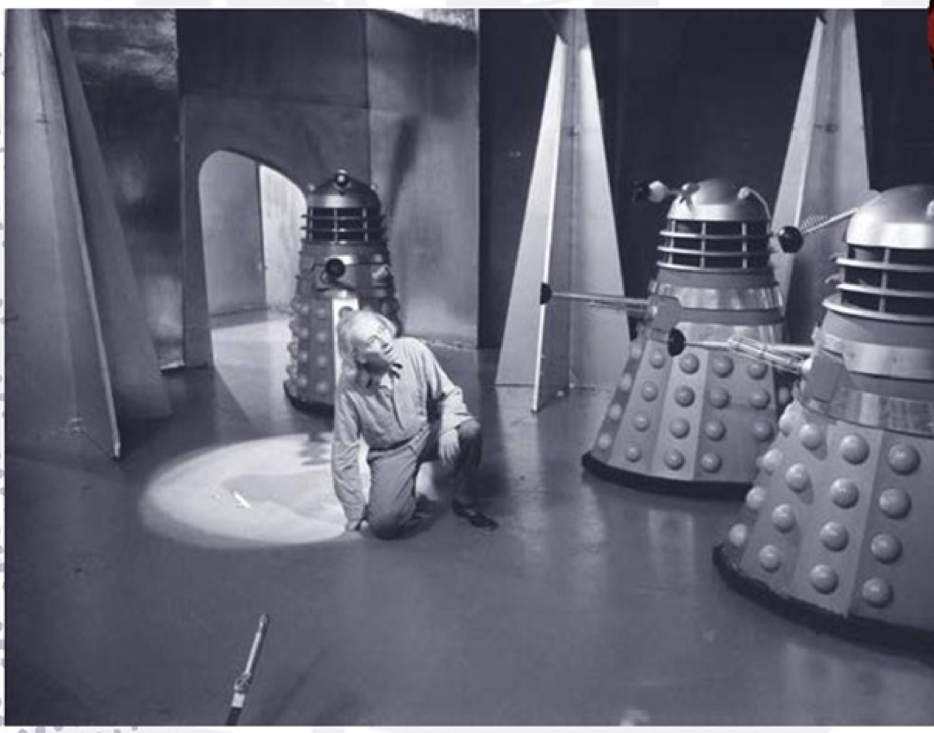
Above right: An aerial view of *The O.K. Corral*, the final episode of *The Gunfighters* (1966), directed by Rex Tucker.

Right inset: Director Richard Martin.

Below left: William Hartnell rehearses a scene in which he's interrogated by the Daleks in *The Mutants*.

→ It's perhaps unsurprising that Hussein and Lambert's original version of *An Unearthly Child* contained multiple errors, including line fluffs, knocked-over props, errant shadows, intrusive microphones, glimpses of the studio ceiling, malfunctioning doors, and even a camera-hitting-the-set moment. Newman was deeply unimpressed. Apart from the technical glitches, he thought the Doctor came across as too unsympathetic. But he stuck with his fresh young team and gave the show another chance. A slicker version, with a few script changes to make the Doctor a little softer (but not hugely so) and the travellers' origins more mysterious (originally, Susan claimed to come from the 49th century), was shot on 18 October. Newman was satisfied, and this second version aired on 23 November.

Doctor Who's original 'pilot' episode finally reached the public in 1991 as part of a series of programmes celebrating Lime Grove Studios. Various edits of this episode are now available, some with the errors digitally corrected – but often still detectable if you know what you're looking for.



> **Hussein and Lambert's original version of *An Unearthly Child* contained multiple errors.**

After *An Unearthly Child*, Hussein moved on to other work, returning only to direct most of *Marco Polo*. Sadly, this 1964 historical adventure is missing from the archives, meaning that less than half of Hussein's *Doctor Who* work is available to watch. Even so, Hussein is revered, alongside Lambert and Newman, as one of the principal creators of *Doctor Who*. Thanks to his intelligent and inventive direction, the haunting, enigmatic first episode of the series is spine-tinglingly watchable in its own right, regardless of its six-decade legacy.

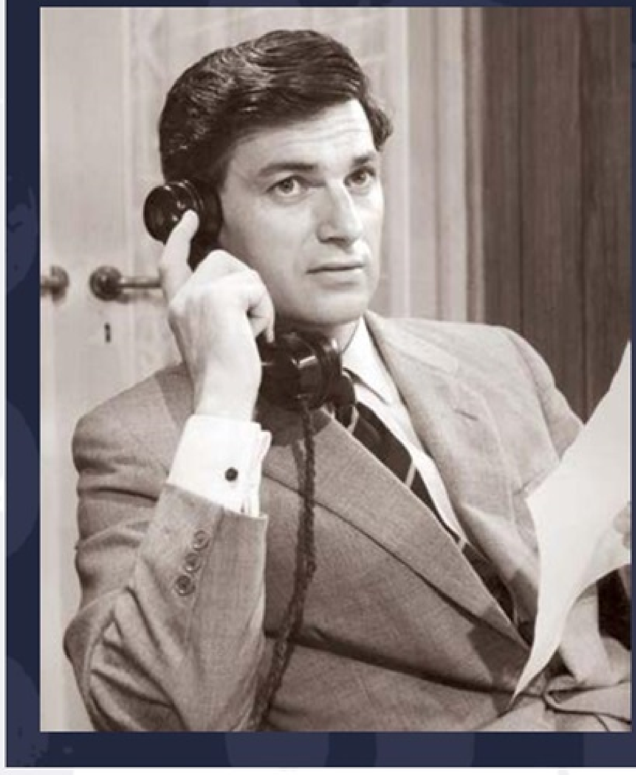
Hussein's immediate successor was Christopher Barry, who directed episodes one and two of *The Mutants* (aka *The Daleks*) in 1963. Barry would become one of the show's most significant directors and is currently the longest-serving – if you count 1995's unofficial spin-off *Downtime*. Already a seasoned professional, Barry shared duties on *The Mutants* with the less experienced Richard Martin, who directed episodes three, six and seven. Together, they were faced with the task of proving that the Dalek 'monsters', championed by Lambert against fierce opposition from Newman, could work.

Once again, the first episode had to be recorded twice, this time because noise from the gallery was clearly audible on the recording. But when the serial finally aired, the Daleks – and *Doctor Who* – became an instant hit. This sudden sensation was thanks in no small part to the work of Barry and Martin. Created by Terry Nation as a powerful allegory of fascism, the Daleks owed a great deal of their success to Raymond Cusick's iconic design – but the directors' contributions should never be overlooked. It wasn't just the way the Daleks *looked* that triggered Dalekmania, but the way they sounded and moved, meaning that the decisions taken in 1963 still define the Daleks today.

The sequence at the end of the first episode, *The Dead Planet* – where the terrified Barbara, separated from her travelling companions and trapped alone in a metal maze of mirrored corridors and sliding doors, encounters a Dalek for the first time – is a strong contender for '*Doctor Who*'s most *Doctor Who* scene ever'.

All That Remains

Sadly, despite recoveries over the last 40 years, 97 episodes of *Doctor Who* remain missing. Wiped but not forgotten, they sleep in the minds of those fans who were lucky enough to watch them at the time.

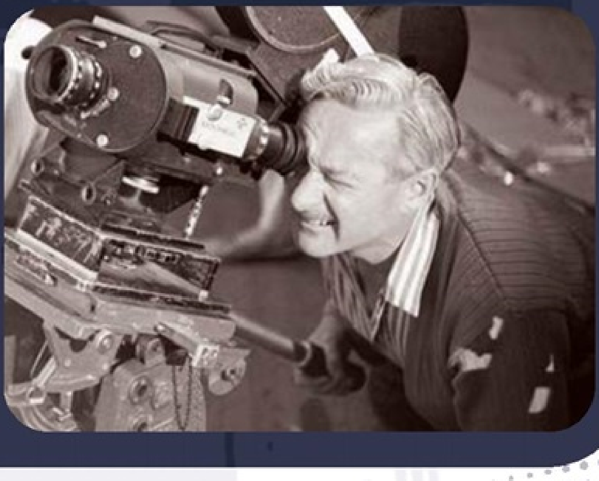


The rest of us, however, are unable to enjoy *any* of the episodes as directed by John Davies (*The Macra Terror*, 1967), Michael Leeston-Smith (*The Myth Makers*, 1965) or Hugh David, who as an actor was considered for the role of the First Doctor before directing the Second Doctor stories *The Highlanders* (1966-67) and *Fury from the Deep* (1968).

Two slightly more fortunate directors are represented in the archive by a single entry – Michael Hart (Episode Two of *The Space Pirates*, 1969) and Bill Sellars (the final episode of *The Celestial Toymaker*, 1966).

Third place in this unhappy contest goes to the directors who oversaw only two surviving episodes – Tristan de Vere Cole (*The Wheel in Space* Episodes 3 and 6, 1968), Gerry Mill (*The Faceless Ones* Episodes 1 and 3, 1967) and Julia Smith, who would direct (most of) the BBC's beloved 1968 adaptation of *The Railway Children* and go on to co-create *EastEnders*. Sadly, *The Smugglers* (1966) is completely lost, leaving Episodes 2 and 3 of *The Underwater Menace* (1967) as her only remaining contributions to *Doctor Who*.

But lost episodes may yet reappear. For many years, two episodes of *The Moonbase* and five episodes of *The Dominators* (1968) were all that survived of Morris Barry's *Doctor Who* work. But in 1991, telerecordings of *The Tomb of the Cybermen* (1967) were returned to the BBC from Hong Kong, bringing his total up to a much more satisfying 11.



Playing Barbara, Jacqueline Hill's visceral terror and silent bravery is enhanced by Barry's direction. A translucent door closes on the panicking Barbara. For a moment, her silhouette is illuminated through it, then a more solid barrier slides smoothly across, causing her to vanish completely. She's trapped. Emotion after emotion crosses her face – despair, fear, resolve – until another door slides open. Suspicious but refusing to give up, Barbara creeps on – until she's interrupted by something unspeakably terrifying. She screams. A metallic probe appears in shot...

After his dazzling debut, Christopher Barry went on to direct such fan favourites as *The Power of the Daleks* (1966), *The Dæmons* (1971) and *The Brain of Morbius* (1976) – in which Barry staked yet another claim to immortality, lending his face to one of the recently canonised 'Morbius' Doctors. This well-deserved honour was also granted to two other prolific *Who* directors – Douglas Camfield and Graeme Harper.

Camfield was part of *Doctor Who* from the very beginning, working as a production assistant on *An Unearthly Child*. In the show's second season, he got his first full director credit, on the third episode of *Planet of Giants* (1964). Like Barry, Camfield would work with each of the first four Doctors, directing innovative stories that often juxtaposed incongruous elements to create mysterious and chilling effects. *The Time Meddler* (1965) saw the first 'pseudo-historical' *Doctor Who* story. *The Web of Fear* (1968) brought the Yeti and the Great Intelligence, previously seen in 1930s Tibet, straight to the heart of contemporary London in a dark and menacing drama that felt ahead of its time; it also, of course, introduced UNIT and Colonel (later Brigadier) Lethbridge-Stewart. Camfield used UNIT again to great effect in *Terror of the Zygons* (1975), a wonderfully paranoid shape-shifting thriller let down only by its stop-motion Loch Ness Monster.→

Above left: Hugh David, actor and future *Doctor Who* director, appeared as Stephen Drummond in the Granada TV series *Knight Errant Limited* from 1960-61.

Top inset: Director Julia Smith on the Albert Square set of *EastEnders*.

Above right: Director Morris Barry, lining up a shot for *The Tomb of the Cybermen* (1967).

Far left: Director Christopher Barry supervises a film camera operator on location for *The Dæmons* (1971).

Left: Director Douglas Camfield in the costume he wore for his cameo appearance in *The Brain of Morbius* (1976).

→ That the serial works so well anyway is a great tribute to Camfield's storytelling skills – and the audience's willingness to suspend disbelief.

The original *Who* directors were expected to demonstrate both invention and prudence. Innovation has always been the lifeblood of the show, but trying new techniques comes at a cost – and several directors paid the price when they insisted on doing things their way.

While directing *The Ark* (1966), Michael Imison knew his BBC contract was expiring and went all out to prove his worth to the organisation. He attempted to shake things up by recording the serial out of order; as tape was expensive and cuts time-consuming, minimal editing was the usual goal in 1960s *Who*. He also included plenty of clever camerawork, using forced perspective to make objects look bigger, smaller, nearer or further away. Although the results were impressive, Imison's first *Doctor Who* production would prove to be his last.

Having made the 1970 serial *Doctor Who and the Silurians*, Timothy Combe had big ambitions for 1971's *The Mind of Evil*. The extensive location filming, including the use of real soldiers, an airport, helicopters and missiles, looked great but blew the budget. This could have been why producer Barry Letts never asked Combe back.

Money was a perennial problem. When Norman Stewart directed *Underworld* (1978), high inflation prompted a budgetary crisis. The expensive set planned for the underground caves couldn't be completed, so the setting was realised by CSO (colour separation overlay) instead. In the late 1970s, shooting so much material in a virtual setting was certainly ambitious and innovative. Unfortunately, the look of the finished story disappointed the production team and the experiment was never repeated.

By contrast, Lovett Bickford's *The Leisure Hive* (1980) looks absolutely fantastic, partly because he refused to rely on multi-cam and insisted on shooting as filmically as possible, using single camera shots. The results were impressive – but like others before him, Bickford went so far over budget that he was never invited to work on the show again.

On *Warriors' Gate* (1981), Paul Joyce also attempted to bring filmic methods to *Doctor Who*. The inexperienced but enthusiastic director experimented with a brave and ambitious visual style that remains unique.

Graeme Harper would eclipse many of his contemporaries over the next decade.

Joyce worked alongside Graeme Harper, a production assistant who would eclipse many of his contemporaries over the next decade. One of *Doctor Who*'s most highly regarded directors in both the 20th and 21st centuries, Harper managed to create a unique style within the given constraints. Pacy, visually intriguing and above all exciting, his stories are regularly voted among the best of all time. It's only fitting that the director of *The Caves of Androzani* (1984), *Revelation of the Daleks* (1985), *Turn Left* (2008), *The Stolen Earth/Journey's End* (2008), *The Waters of Mars* (2009) and many more was awarded the ultimate honour and became a Doctor – a 'Morbius' Doctor, that is – in his own right. **DWM**

Curse of the Giant Reptiles

The directors of *Doctor Who* from 1963-89 fought tirelessly against many recurring enemies – lack of time, inadequate budgets and limited technology among them. Also, of course, there was that specifically 1980s beast, brutal overlighting. They often succeeded against overwhelming odds. But one foe brought down several of the very finest – and that was large reptilian monsters.

Ironically, *Invasion of the Dinosaurs* (1974) was commissioned in part because the production team had been assured that convincing dinosaurs could be created. Paddy Russell (who had previously worked on 1966's *The Massacre of St Bartholomew's Eve*) was tasked with blending the model dinosaur shots on miniature sets with the actors on actual sets. The results were far from impressive, giving rise to the myth that the dinosaurs were glove puppets in the style of *The Sooty Show.*

The 'glove puppet' allegation was also levelled at the Skarasen from *Terror of the Zygons* (1975). Here, the cyborg Loch Ness Monster is realised via stop-motion animation that meshes uneasily with the live action.

Arguably even less successful was the infamous Myrka from *Warriors of the Deep* (1984). This time, Pennant Roberts (1977's *The Face of Evil* and *The Sun Makers*, and 1978's *The Pirate Planet*) avoided using miniature models, opting instead to dress two actors (experienced pantomime-horse operators John Asquith and William Perrie) as the deadly reptile. Sadly, problems with the costume meant that the eventual result was (if possible) even less convincing than the dinosaurs had been a decade earlier.

Even Graeme Harper couldn't escape the curse. *The Caves of Androzani* (1984) has been regularly voted the greatest serial from the show's original run – but the less said about the Magma Beast, the better...

Below left from top: The Myrka in *Warriors of the Deep* (1984); the Magma Beast in *The Caves of Androzani* (1984); and model monsters from *Invasion of the Dinosaurs* (1974).

Below right: Graeme Harper directs Julian Bleach as Davros during the production of *Journey's End* (2008).

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DIRECTORS' Commentary

Seven directors from the modern era of *Doctor Who* reveal how they brought key aspects of their episodes to the screen.

Bad Wolf

Interview by **NICK SETCHFIELD**

"When Russell [T Davies] told told me about the army of Daleks that was coming, there was no way I could turn that down," says Joe Ahearne, remembering the two-part finale to the 2005 series of *Doctor Who*. "As amazing as one Dalek is, you haven't really directed the Daleks until you've done a Dalek conversation!"

The final moments of *Bad Wolf* see the Doctor (Christopher Eccleston) realise the true nature of the threat behind the Game Station: his oldest enemy, resurrected en masse, with Rose Tyler (Billie Piper) as their hostage.

"There's the Doctor and four people stood there, in a big set, looking at a screen, and six Daleks on the other side of the video call, if you like – no kind of movement. Normally as a director there's a rule of thumb that if the actors aren't moving then the camera should be moving. But with this one it was quite a long scene, it was a big Doctor speech, and I decided that I didn't want to make it subordinate to technical requirements. I thought I would keep it static and let the performances and the editing do the work. It's thrilling to watch, but not really very fussy directorially."

Most thrilling of all is the Doctor's declaration that he's coming to rescue Rose, a moment that left viewers punching the Vortex. "I like what Chris did," says Joe. "He has this really controlled anger and controlled passion. I tend to keep the directions quite simple and stay out of the actors' way. You can easily screw it up by giving the wrong note, or too many notes, or thinking that they don't know what they're doing. Because they really do, particularly by that point. They've done 12 episodes. They know their characters better than anyone, really. I just say, 'Thank you very much!'"

Joe chose to frame the Doctor's defiant speech in tight close-up. "I'm quite obsessed with being quite close-in. A lot of directors would say the same thing. I want to see the eyes. I want to see the fact that his face is almost vibrating with passion. He's keeping his head really still but the emotion is escaping.

"It's quite an unusual cliffhanger," he continues. "Rose is in jeopardy but you don't really have any doubt the Doctor is going to get her out of it. It's much more of a celebratory cliffhanger, in a way, which is kind of odd, really.

"And I just want to say – no shade on any of the other brilliant candidates, but best cliffhanger ever!"

Most thrilling of all is the Doctor's declaration that he's coming to rescue Rose.

Opposite page: Matt Smith (as the Doctor) and Jenna Coleman (Clara) during the making of *The Snowmen* (2012).

Above: Director Joe Ahearne.

Below left: The Doctor (Christopher Eccleston) promises to rescue Rose at the end of *Bad Wolf* (2005).

Bottom left: Rose (Billie Piper) is seized by the Daleks.

Below from top: Rose is surrounded by the Dalek army; a Dalek informs the Doctor that Rose will be exterminated; the Doctor is defiant.

Doomsday

Interview by **PAUL KIRKLEY**

For many *Doctor Who* fans, seeing the Daleks face off against the Cybermen was a long-held dream. But when that heavyweight monster bout finally became a reality, in the 2006 series finale *Doomsday*, it ended up playing second fiddle to a much simpler, more human drama: that of a girl standing in front of a boy, asking him to love her.

For director Graeme Harper, the Doctor and Rose's tragic farewell on the beach at Bad Wolf Bay meant putting the show's usual complicated stunts and pyrotechnics to one side and "basically freeing up the artists to play the scene without me getting in the way.

"I knew it was a really emotional scene for both Billie and David [Tennant], so I went to see them in the make-up caravan," Graeme recalls. "The make-up artists gave us five minutes alone, and I told them I was going to shoot it quite simply. The scene didn't need me mucking about with big tracking shots, trying to create atmosphere – the atmosphere was there already. The scene was really about close-up shots of the two of them looking into each other's eyes, with her waiting and hoping and dreaming and yearning for him to say, 'I love you.'

Graeme captured one of *Doctor Who*'s rawest ever performances in unflinching close-up.

"I needed Billie and David to tell me who they felt should go first, and straight away they both said Billie, because she was afraid that, the moment the camera turned over, she was going to go. She knew the tears would start, and I think she wanted them to be real."

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DIRECTOR GRAEME HARPER
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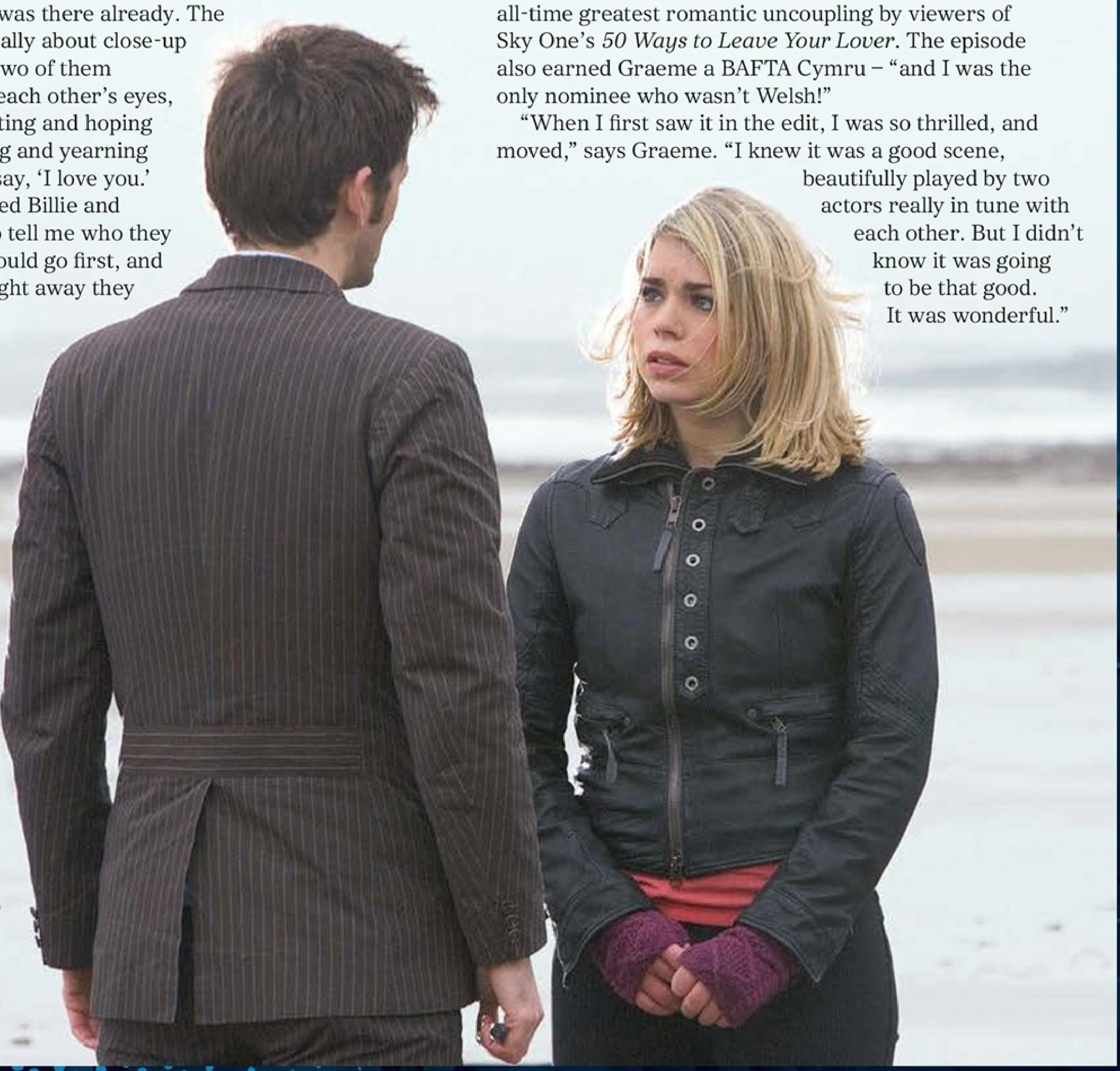
Graeme captured one of *Doctor Who*'s rawest ever performances in unflinching close-up – with Billie, in particular, a mess of tears and snot. "I'd never want to show an actor in an unflattering way," he says. "You know that kind of performance will grab the audience emotionally, but it can also be ugly, with the mascara running, or whatever. But Billie played it so beautifully, and so honestly, and so real."

The scene instantly became iconic. It was voted Greatest Sci-fi Moment Ever in a poll by *SFX* magazine, Moment of the Year by *Radio Times* readers and the all-time greatest romantic uncoupling by viewers of Sky One's *50 Ways to Leave Your Lover*. The episode also earned Graeme a BAFTA Cymru – "and I was the only nominee who wasn't Welsh!"

"When I first saw it in the edit, I was so thrilled, and moved," says Graeme. "I knew it was a good scene, beautifully played by two actors really in tune with each other. But I didn't know it was going to be that good. It was wonderful."



Above: Director Graeme Harper.

Right: David Tennant (as the Doctor) and Billie Piper (Rose) prepare to record the beach scene in *Doomsday* (2006).

Below: The emotional farewell between the Doctor and Rose.

RICHARD CLARK

The Doctor's Wife

Interview by **EMILY COOK**

"The idea of bringing the TARDIS to life was brilliant, magical and inventive," says Richard Clark. "Suranne Jones wasn't hugely familiar with the show so she didn't quite understand the role she'd taken on and just how significant it was. So my first job was to warn her that this was quite a big deal."

Richard's task of realising the TARDIS' human form began with a close read of Neil Gaiman's script for 2011 episode *The Doctor's Wife*. "There were three things that struck me," he recalls. "Firstly, the TARDIS exists across all space and time. This was apparent in the writing, the fact that Idris has no sense of past, present and future. Secondly, she has an infectious, giddy enthusiasm, having been trapped almost eternally. The final thing was that this is the unquestionable relationship of the Doctor's life. I wanted it to be a love story."

The nature of the Doctor and Idris' relationship was something Richard crafted carefully. "It felt like they were a long-married couple who are still in love but find each other utterly impossible. This central relationship is really fascinating in terms of human potential and comic potential. What's the joy, the poignancy, the tragedy of it? You look at each scene through that prism. As a director you're always looking for tension. You're going, 'Where's the tension in the scene? Where's the tension between characters? Where's the tension *within* the characters?'

"Their first scene together is about her fascination and his misunderstanding," Richard continues. "It's like the Doctor has a blind spot. There's something that's familiar but he can't put his finger on it. Meanwhile, she's just in her loopy fascination with being in human form."

Channelling a spaceship into a human character was a new challenge for both Richard and Suranne. "Every time you do a job it's new, so you just have to step up to these things and do the best you can. As well as a childlike wonder and fast, playful exuberance, we wanted Idris to be quizzical about what was going on. Suranne played with that as we rehearsed and then we developed it into physical mannerisms. For example, when she's remembering something or jumping into the future, she does a head turn almost like Gollum in *Lord of the Rings*. She's talking to different facets of herself at different points in time."

Richard adds that "Suranne really stepped up and made the role her own. One of the details I remember fondly was on the half-built TARDIS. There's a moment where she looks in a mirror and starts poking at her own face. That was completely improvised by her. She said, 'Well, it's the first time the TARDIS has ever seen herself in this form.'

"Actors make themselves vulnerable and silly or foolish. They go to difficult emotional places and it takes courage to do that. So it's really important as a director that you make them feel safe, so they're able to do that. That's key."

Top: Richard Clark directed *The Doctor's Wife* (2011).

Above left: The Doctor (Matt Smith) meets Idris (Suranne Jones) – his TARDIS in human form.

Above: The Doctor is heartbroken when he has to say goodbye to Idris.

Below left: Idris and the Doctor in the makeshift, half-built TARDIS.

Below right: "Idris has no sense of past, present and future," says Richard.

"Suranne really stepped up and made the role her own."

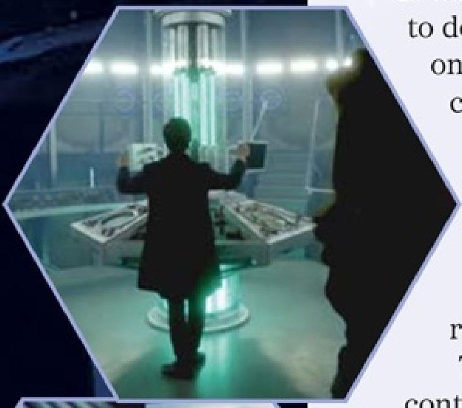
SAUL METZSTEIN

The Snowmen

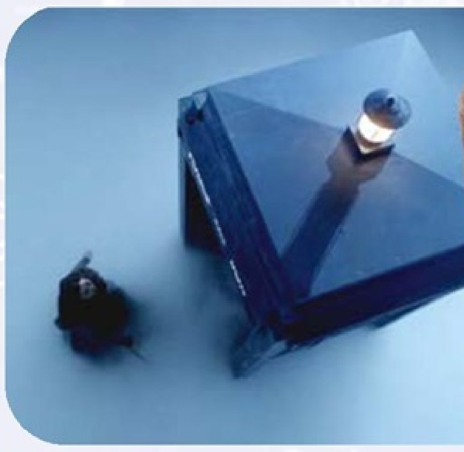
Interview by **PAUL KIRKLEY**

Above: Director Saul Metzstein.

Right: The Doctor (Matt Smith) and Clara (Jenna Coleman) on the cloud platform above Victorian London in *The Snowmen* (2012).



Below left: The Doctor leads Clara into the TARDIS, and the redesigned interior is revealed to the audience for the first time.



Right inset: Clara runs outside to check the exterior of the police box.

Below right: Clara is astonished!

At the heart of *Doctor Who* is a magic trick – an impossible box that's bigger on the inside (or smaller on the outside, if you're Clara Oswald). But it took the series almost 50 years to achieve that transition between worlds in one fluid, uninterrupted movement.

"It was a very deliberate choice to do something groundbreaking," says director Saul Metzstein of the shot that introduced Clara – and us – to the magnificent new TARDIS set designed by Michael Pickwood for 2012's *The Snowmen*.

"It was such an obviously tempting thing to do. Because anything that you see in one continuous move is – in inverted commas – true. It's not just people *telling* you it's bigger on the inside: we absolutely prove it for sure. [Director of photography] Stephan Pehrsson tells me it was his idea to do that shot," adds Saul. "I don't remember that conversation, but I don't doubt it!"

The sequence involved combining the TARDIS control room set at the BBC's Roath Lock studios with a computer-generated police-box exterior. "In the shot where they walk towards it, the TARDIS is entirely CG," explains Saul. "Matt [Smith] and Jenna [Coleman] are on a catwalk, surrounded by dry ice. The idea was to give it as much movement as possible, to make a big moment of it, so the Steadicam operator, Joe Russell, swings round towards them on a platform attached to a crane. Then he steps off the platform onto the catwalk – you can see a little bit of movement when he does it – and follows them straight in through the doors onto the TARDIS set. There's a green screen around the door, so the studio is real and the door is real, but everything outside that is CG.

"It was quite a fiddly thing to do because, in their wisdom, they'd built the TARDIS set too near the wall of the studio," says Saul, laughing. "Also, the TARDIS doors don't fully open inwards, because there's the box on the left-hand door, where the telephone is. And you think, 'You made a whole TV series about a thing that's bigger on the inside... except for the one place where it matters!'

"There's always a simple way of shooting it – a way just to tell the story," reflects Saul. "Often you have to fight to get to do a really special thing, and often they're not terribly grateful for the fighting, because it's going to cost money. So I'm proud that the likes of me and Stefan and Michael Pickwood pushed them to do a big moment. That's what they pay us difficult types for – to push them, and to go out on a limb to make the programme special..."

> **"It's not just people *telling* you it's bigger on the inside: we absolutely prove it for sure."**

Cold War

Interview by **EMILY COOK**

"Let's go *big* on the water!" This was Douglas Mackinnon's first thought when he read Mark Gatiss' script for the 2013 episode *Cold War*.

"It is all real water. There was never really a question of using CGI water. The costs would have been prohibitive as the majority of the shots had water involved. And water is notoriously difficult to get right with CGI. On top of all that, the actors' interaction with the water is really useful for them to get in the right head space."

The post-credits scene of the Doctor and Clara arriving on board the Soviet submarine was shot first. "I remember after the first take on the bridge Matt Smith saying to me, 'We're going to be soaking wet for two weeks, aren't we?' I said, 'Yes.' Then we all just got on with it. I can't say enough about how the actors embraced it, especially Matt and Jenna, who was the only one fully submerged."

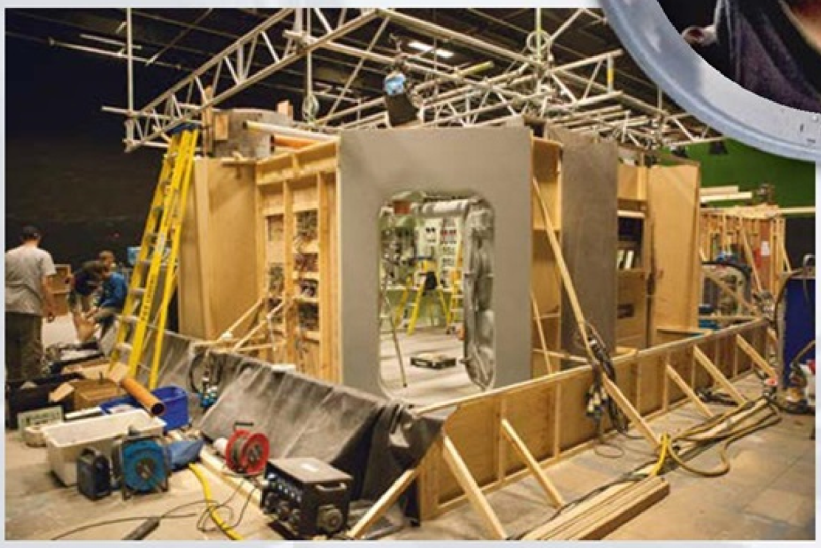
Douglas says that dealing with the water was by far the biggest challenge of this turbulent sequence. "The water inevitably changed the pattern of the shot. We rehearsed a bit more to get things right. The water was pumped round and round for each take. It was supplied by the genius company Real FX, who also did the waterfall scene in *Sherlock: The Abominable Bride* [2016, which Douglas also directed]. They built a waterproof tank that could take water up to about a metre and then the sets were built inside that tank."

Keeping equipment dry was a job for the camera department. "They used waterproof casings for the cameras, which I think are the type used for underwater photography. I don't remember ever having to wait for either the water or the cameras to be ready, which is a tribute to all departments."

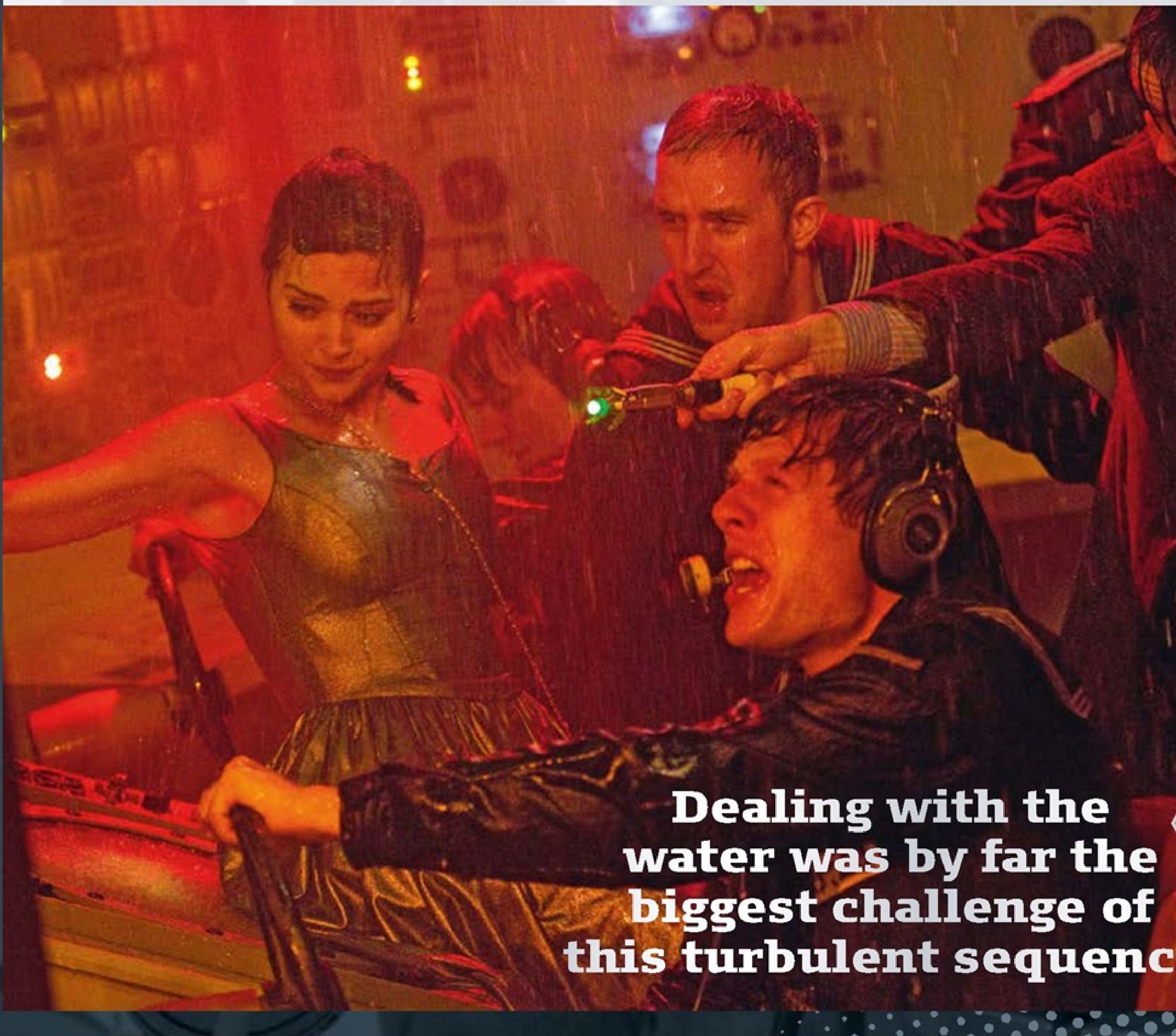
Another challenge was realising the submarine set. "In a great script like this, you're immediately immersed in shots. The 'how to' bit sometimes arrives immediately, sometimes down the road. With this, I knew we'd pretty much have to build everything. I remember the realisation that normal research was out, as the plans for and photographs of secret Russian submarines are in fact secret. So our fabulous and much-missed production designer Michael Pickwoad and I worked our way through the script and talked about what was needed for each scene: which would have water, and at what level."

Douglas sums up directing *Cold War* as: "Lots of soggy people who were committed to doing a great show. I was soaked all the time as well – you have to lead from the front. And we were having fun. It's one of my favourite episodes of the ones I've directed. It's up there with *Listen* (2014). The joy of *Doctor Who* is that you never do the same thing again."

Above: Director Douglas Mackinnon.



Left: The waterproof submarine set for *Cold War* (2013), under construction in the studio.



Below left: Clara (Jenna Coleman) and the Doctor (Matt Smith) attempt to help a submariner (Scott Stevenson) and Onegin (James Norton) keep control of the leaking submarine.

Dealing with the water was by far the biggest challenge of this turbulent sequence.

Below right from top: Captain Zhukov (Liam Cunningham); the submarine hits the sea bed; the Doctor uses his sonic screwdriver.

RACHEL TALALAY

Twice Upon a Time

Interview by **EMILY COOK**

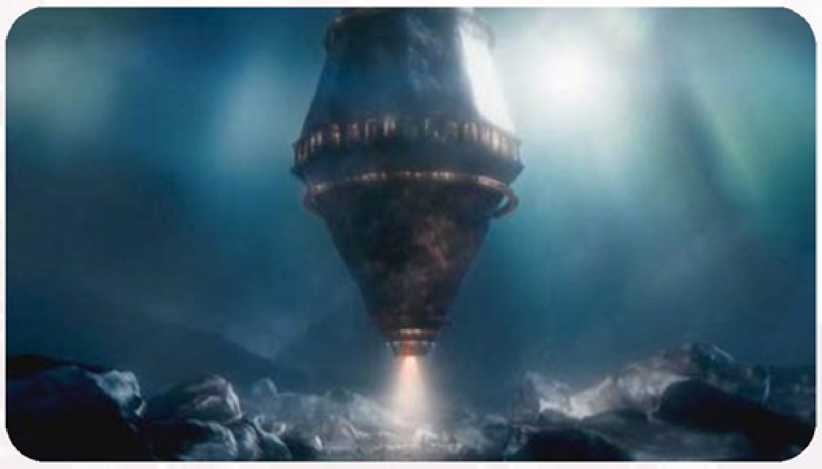
Above: Director Rachel Talalay.

Above right: The Testimony ship in *Twice Upon a Time* (2017).

Right centre: The TARDIS is winched aboard the Testimony ship.

Below left from top: The Glass Woman; the Doctor (Peter Capaldi) hangs on to a chain.

Below right: The TARDIS, the Doctors and their friends aboard the Testimony ship.



"The Testimony ship in *Twice Upon a Time* [2017] was a very complicated sequence," recalls Rachel Talalay. "The look and scope of that set was designed and animated by Ben Pickles. His designs were pretty much how it ultimately looked."

Ben himself remembers that "It was first suggested as a 'floating castle' and we looked at that painting, *The Castle of the Pyrenees*. We tried to make it more complex, but it looked too insect-like, so we stripped it down and stuck with the upside-down diamond shape."

Rachel points out that careful consideration went into the design of the glass women on board the ship. "We needed a naked silhouette that'd also be ratings-acceptable. We spent a lot of time looking up ice sculptures of women, hoping no one was tracking our search history! We knew a full CGI glass character would be expensive. Certainly we wouldn't be able to replicate her for all the alcoves. We did some funny tests to try to make clear plastic mannequins look like the glass women, but eventually we ended up CGI'ing it.

"That bit was easy," adds Rachel. "But dropping the TARDIS, hanging everyone from chains, sliding down the chains, then moving the TARDIS back towards the spaceship... all complicated. The chains were the biggest technical challenge. How heavy should they be? Do they need pulleys? How do you get the actors to jump on them then disappear from frame? So many questions!

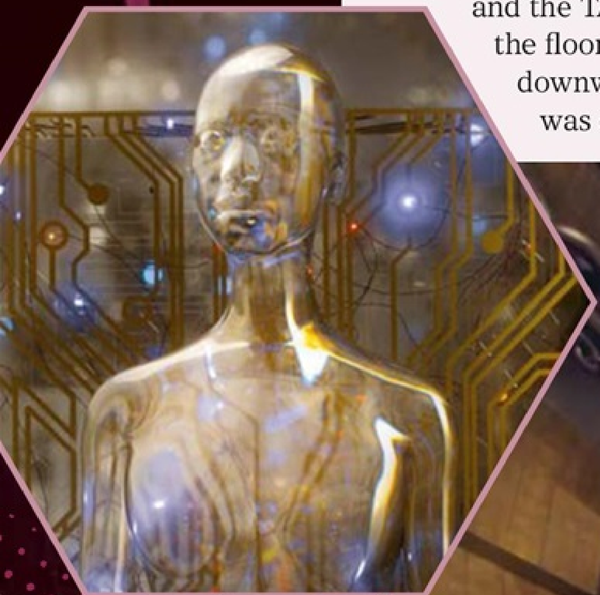
"I storyboarded this sequence with producer Pete Bennett. Each shot needed a different version of the chains and the TARDIS. We had to put a green screen on the floor and the ceiling to get the height looking downward and upwards at the spaceship. That was difficult."

How did Rachel create the shots of the Doctors (Peter Capaldi and David Bradley), Bill (Pearl Mackie) and the Captain (Mark Gatiss) leaping from the TARDIS? "We used stunt doubles for that. We had the TARDIS top hanging eight inches off the floor so the actors could leap on and off it, and so they could kneel down to look like they were sliding."

Another challenge was creating a believably snowy landscape set. "The question for every beat in the sequence is: when is their backdrop dark sky? When is it snowy landscape? The stage ceiling wasn't very high, so it required several expensive, huge backdrops. I wanted a backdrop of the Northern Lights, to add an extra-special quality.

"As for the snow, Health and Safety are always banning materials, so I'm not sure I know what the base snow was in the end. In my past it's been everything from paper to potato flakes to polystyrene. But I do know we used foam for the falling snow, because it shoots upward and falls nicely. However, it also lands and sticks, which can cause continuity problems between takes. Icebergs are always some type of polystyrene – it's hard to get a glisten and snowy texture on that.

"As with everything in *Who*, nothing would be too hard if you could CGI everything!"



"Each shot needed a different version of the chains and the TARDIS."

Spyfall Part One

Interview by **EMILY COOK**

"I had the script for *Spyfall* Part One delivered in two chunks," says Jamie Magnus Stone, director of *Doctor Who*'s 2020 series opener. "The first chunk was just the first 40 pages. When I realised somewhat further into prep that I was going to be helming a Master reveal, it felt incredibly exciting and a real privilege because I knew it was going to be a significant scene. And such a cool way to do it, on a plane with a bomb which is about to blow up and Kasaavin warping in!"

Jamie tells us very few people had seen Sacha Dhawan play the Master until the reveal sequence was recorded on the last two days of the episode's shoot. "We'd had a private rehearsal, but other than that, he'd only played O. Sacha and I discussed the role a bit and decided he should play O completely straight, as if he was a real person with real thoughts and feelings, and hold it all in until the end... and then his gleeful, impish energy could *explode* out.

"Sacha's performance in that reveal scene is *phenomenal* – there's that brilliant pause he puts in before saying, 'Got me.' Although he comes across quite unhinged, it's very deliberate and calculated. It blew away everyone who was watching on set. I loved seeing everyone's faces when they crammed into the back and front of this plane to watch Sacha become the Master."

> **"Sacha's performance in that reveal scene is phenomenal. It blew away everyone watching on set."**

Anyone who's been on a plane will tell you that manoeuvring past trollies and cabin crew can be tricky. "Yes, there's not much space," says Jamie, laughing. "Add crew members, lights and camera kit, and movement can be tough. Sacha is a very physical performer, especially when he's the Master, and I wanted to make sure we could move freely with the camera. We booked in a piece of kit called a Trinity Rig, which they used to shoot a lot of *1917*. It's like a Steadicam mixed with a javelin, so it's thinner and you can use it on a very narrow aisle. That allowed us to stay in close with Sacha and move with him as he marched up and down the plane.

"We shot the closer stuff first," Jamie continues. "In more conventionally blocked scenes, you do one character's close-ups for all of their lines, then you move on. Because this was more of a dance between the Master and the Doctor – Sacha and Jodie are constantly do-si-do-ing around each other – they shared shots. It would start as Sacha's close-up, he'd pivot out of it and squeeze past the camera, then Jodie would step in and it would become her close-up. It was an interesting scene to shoot.

"It was also a *long* scene to shoot. It doesn't cut away to Barton [Lenny Henry] in the cockpit or anything else – there's no B story at this point. Once they get on the plane it runs in one go, so our takes were five or six minutes long. Every take we'd sustain until the end. It was really nice to run it as an unbroken piece – almost like a piece of theatre." **DWM**

Top: Director Jamie Magnus Stone.

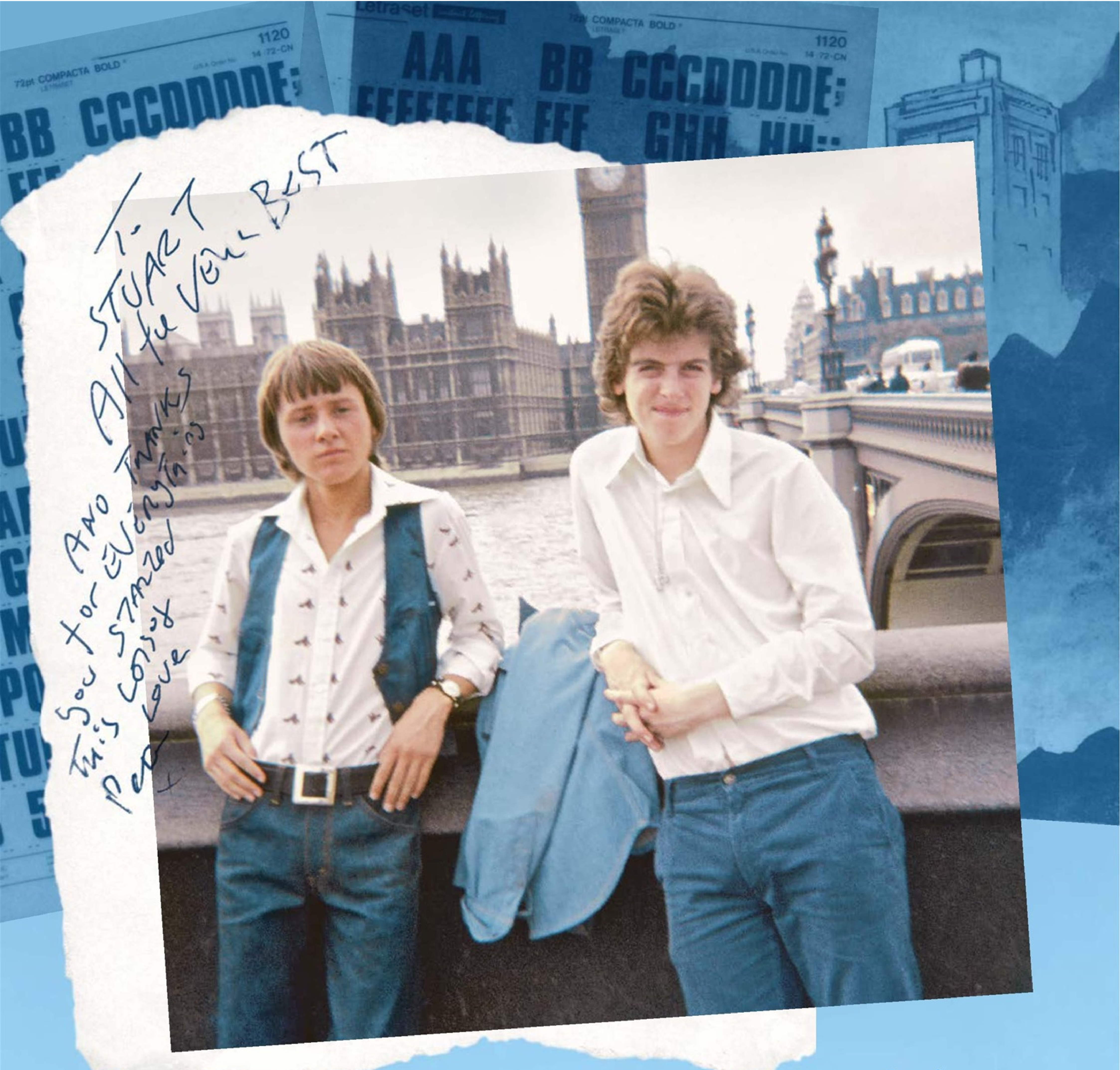
Above: O (Sacha Dhawan) has been hiding a terrible secret...

Left inset: The Master is revealed!

Below left: The Master in *Spyfall* Part Two.

Below right: The Doctor (Jodie Whittaker) realises O's true identity.

Bottom right: The Doctor attempts to diffuse the bomb aboard the plane.

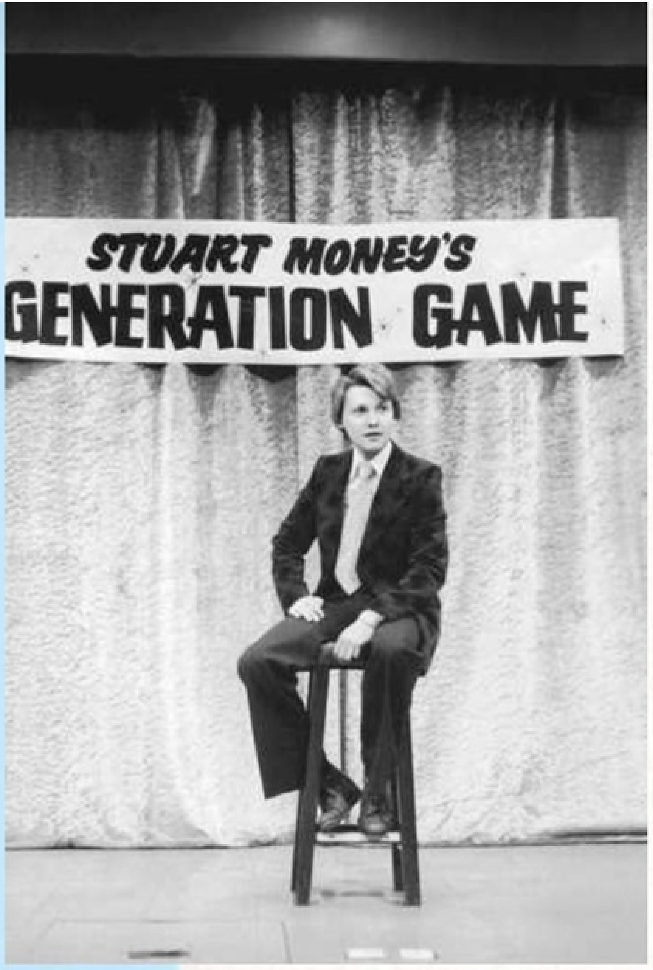


To STUART
ALL THE VERY BEST
AND THANKS
YOU FOR EVERYTHING
THIS STARTED cos08
LOVE
PETER x

Whatever Happened to THE LIKELY LADS?

In the early 1970s, three *Doctor Who*-mad provincial teenagers lived the dream, met their idols and helped define fandom along the way. Four decades later, one of them would become the Doctor. This is their story.

Feature by **ALISTAIR McGOWN**



Opposite page: Young *Doctor Who* fans Stuart Money and Peter Capaldi visit Westminster Bridge on a trip to London in 1975. Photo © Brian Lynch.

Above: Stuart hosts his version of the *Generation Game* in the 1970s. Photo © Robbie Liston.

In August 1975, two teenagers posed with studied insouciance by Westminster Bridge, in a nod to the famous publicity photo from 1964's *The Dalek Invasion of Earth*. They were fan pioneer Stuart Money, from Gateshead near Newcastle, and bushy-haired Glaswegian Peter Capaldi, who, 38 years later, would become the Twelfth Doctor. They wouldn't be the last *Doctor Who* fans to make such a pilgrimage, but they were certainly among the first.

Money had an arch-rival in another trailblazing fan. Keith Miller had begun running The Official *Doctor Who* Fan Club in January 1972, only to find his post hotly contested. During the spring of that year, *Doctor Who* production secretary Sarah Newman received independent rival bids from both Capaldi (then 14) and Money (15). Brushing off this three-way tussle, Newman unstintingly supported Miller, who regularly visited Television Centre to meet the stars of *Doctor Who*.

Despite the polite rebuttal to his power grab, around the same time Capaldi gladly received camera scripts and floor plans from the recently transmitted 1972 serial *The Mutants* in the post. Meanwhile, he shared his interests with Brian Lynch, a classmate at St Ninian's High School. "We bonded over *Doctor Who* in the playground," says Brian. "We were on the geeky side, neither of us were the cool kids."

> **"If the BBC sent you a grainy photocopy it was precious information you couldn't get anywhere else."** BRIAN LYNCH

Peter lived in Bishopbriggs, north Glasgow, with Brian one train stop away in Kirkintilloch – and they constantly pestered the BBC for *Doctor Who* material. "There was a real drought of information," explains Brian. "That drove the dynamic of joining a fan club. If the BBC sent you a grainy photocopy, it was precious information you couldn't get anywhere else. I even wrote to Scotland Yard in London asking for plans for the police box and they sent these A1 blueprints. If you don't ask, you don't get!"

Peter and Brian's shared interest spurred various creative pursuits, as Brian recalls: "We had a six-inch high plastic police box and a 12-inch high plastic Dalek that we'd place out in the garden and photograph. We put the Dalek further away to try and get the sizes to match up! The ending of the Peter Cushing film *Daleks' Invasion Earth 2150 A.D.* had the magnetic core suck the Daleks into the pit. Peter had a Super 8 camera and he made a pit out of an old wooden fort toy, filled with soil. He pointed the camera down the mouth of this pit, threw the plastic Dalek down and filmed it."

Nor did Peter, a future Oscar-winning director, limit his enthusiasms to *Doctor Who*. "He spent hours building a cardboard replica of a UFO from the Gerry Anderson series *UFO*. Then he set it on fire, threw it out his window and filmed it crashing into the back lawn!" In addition, some of Brian's enthusiasm for *Star Trek* rubbed off on Peter, with the duo attending the first British *Star Trek* convention in Leicester in 1974.

There was also an impromptu demonstration of Peter's budding artistic talents. "My parents were redecorating my bedroom. My dad had been painting cupboard doors and left out the paint and paintbrush. Peter, quite spontaneously, opened up the tin and did this giant mural, like Tony Hart used to do, of Jon Pertwee's face coming out of the Time Vortex. I think he signed it 'Peter Capaldi 1973'! My mum saw it and laughed but it was very quickly wallpapered over. Decades later, me and my sister came back to sell the house. I looked at this wallpapered wall and told her, 'Underneath that wallpaper is a drawing of Doctor Who by Doctor Who. To the right person on eBay this wall is probably worth more than the rest of the house put together!'

"We were certainly members of a *Doctor Who* fan club," Brian continues. "Peter's attempts to run a fan club in parallel? I can't say I was involved in that."

Said organisation was Stuart Money's effort, undeterred by lack of BBC approval and attracting hundreds of members. As Stu's widower Robbie Liston recalls, young Stu wasn't backward in coming forward to his TV idols. "He was a fan of Bruce Forsyth and wrote to him, and Brucie responded with signed photos and letters," says Robbie. "Stuart then created his own *Generation Game*, which he did in working men's clubs when he was 15. By the time he was 18 he played to 2,000 people in the Sunderland Empire."

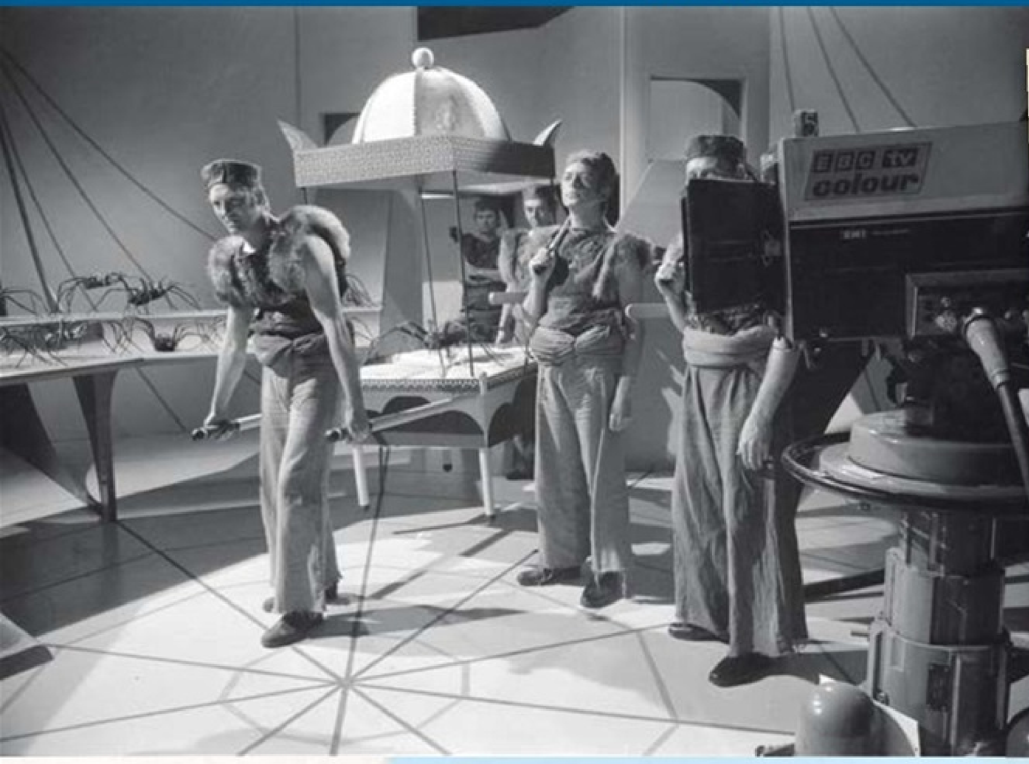
Circumventing the BBC brush-off, Stuart wrote directly to Jon Pertwee. "Stu would go up to anybody and say, 'I admire your work, is there anything I can do to help?' That was what happened with Jon. From Stu's letters, Jon expected an experienced sales director, so he invited Stuart to the studios, not realising he was a teenager. Jon quickly took him under his wing."

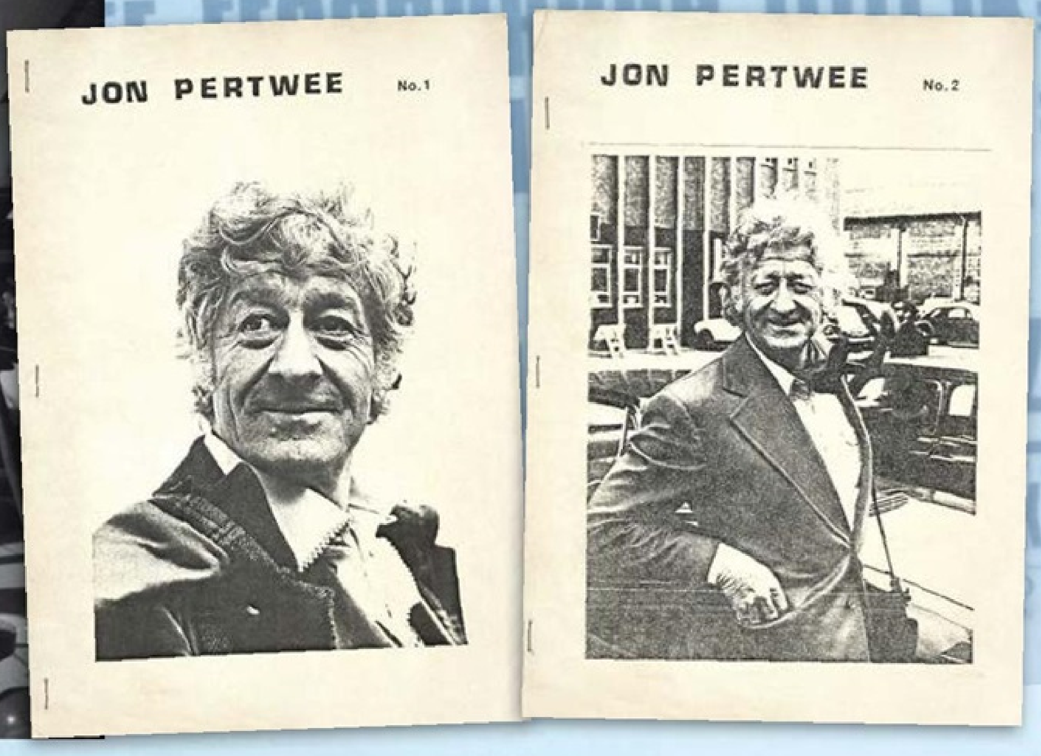
Stu first met his hero at a recording of *The Green Death* in April 1973. "If it was something he was passionate about, Stu would go that extra mile," says Robbie. "Where *Doctor Who* was concerned, he would go the extra 300 miles from Gateshead to London!"

Stu's schoolfriend John Hudson was quickly roped in to →

Below: Jon Pertwee at home with Stuart in the late 70s. Photo © Robbie Liston.

Whatever Happened to **THE LIKELY LADS?**





Above left: Recording a scene in the council chamber for *Planet of the Spiders* (1974).

Above right: The first two issues of Stuart's Jon Pertwee fanzine.

Below left: The Dalek Supreme from *Planet of the Daleks* visits Bishopbriggs for a charity event on 14 September 1973. Photo © Brian Lynch.

Below right: A cutting from the *Kirkintilloch Herald* showing police cadet Morris Wells with the incarcerated Dalek.

→ assist with his fan club plans. Having deserted *Doctor Who* in 1963 after three episodes of grunting cavemen ("How could any young child find that entertaining?"), John had returned for some "wonderfully spooky" Patrick Troughton stories.

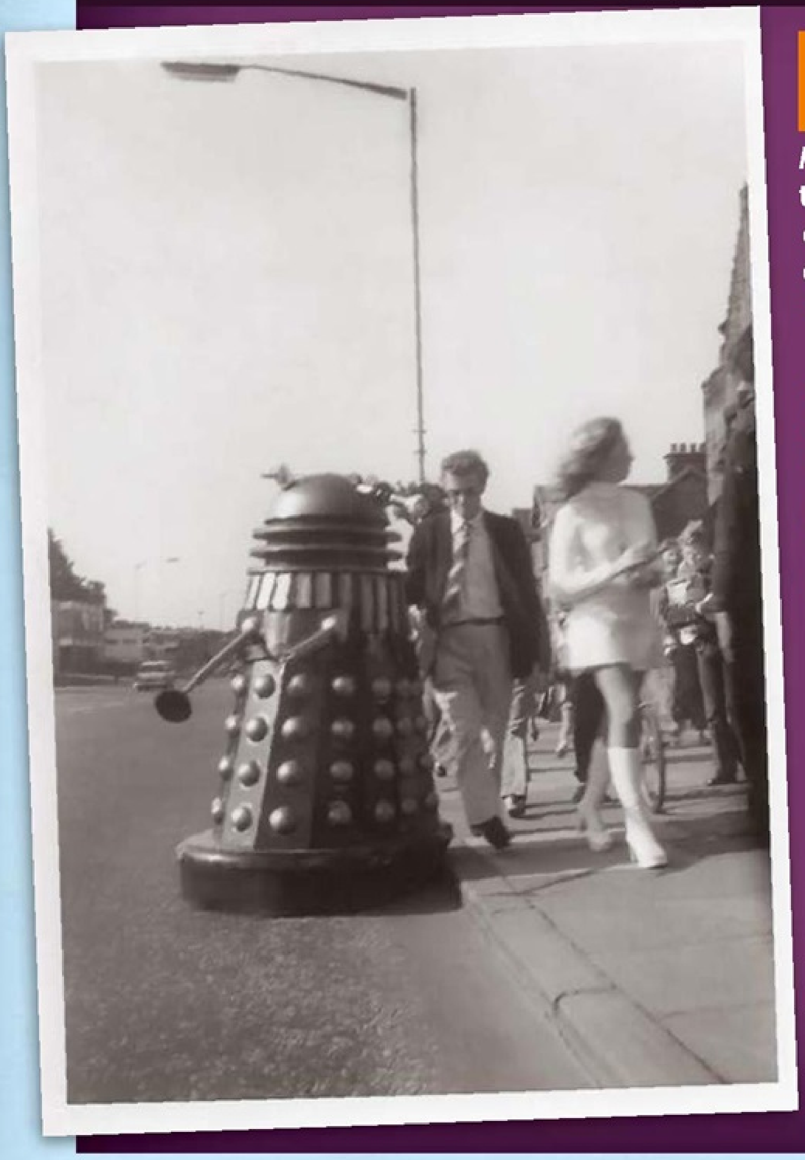
"I met Stuart in school late in 1969, just before the show came back with Pertwee," recalls John, "and then I got into it in a big way. Stu instigated things. He initially wrote to the BBC and got the response: 'Keith Miller's already running a fan club'. We saw his stuff and thought, 'Is this the best they can do?' So our club was a rival and it wasn't surprising that Keith Miller might have felt a bit resentful towards us."

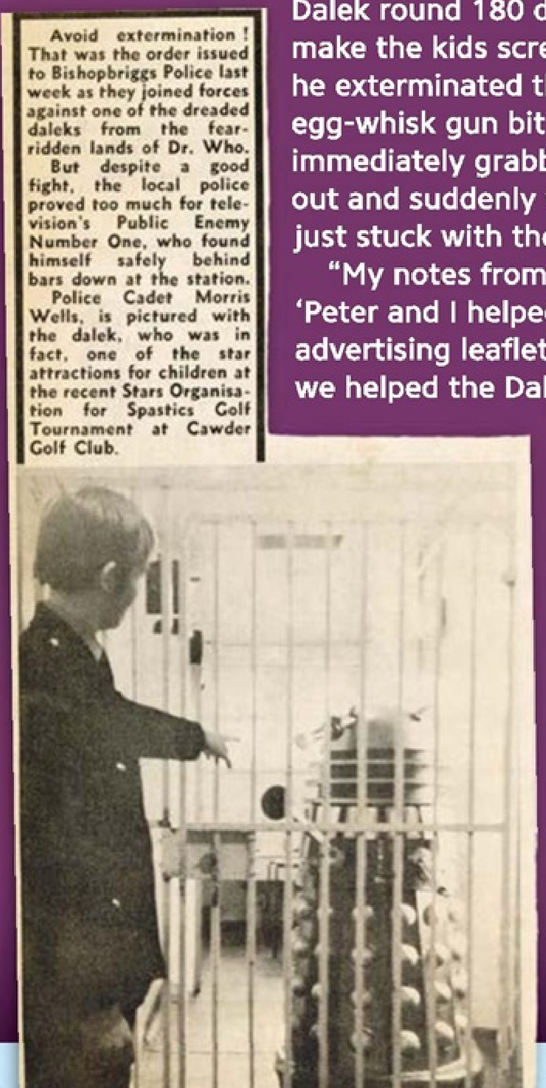
John's first studio trip was to a recording of *Death to the Daleks* on 18 December 1973. "It was quite an adventure," remembers John. "At the time I don't think I'd travelled any further than Yorkshire. We took a day trip on the train. We met [producer] Barry Letts briefly, but Jon himself was our host and we had lunch with him, Elisabeth Sladen and [stuntman] Terry Walsh before going into the studios. It struck me that Jon didn't censor his conversation at all; he was amazingly candid, particularly since we were young kids. There were some slightly off-colour stories, not suitable for printing!"

What does John recall about meeting the dreaded Daleks? "Not much, because I wasn't a fan of the Daleks actually. I remember meeting Arnold Yarrow as Bellal, and for a lot of the studio rehearsal he was in costume but the eyes weren't in, so you could see a bit of his face. Lis was lovely and I was struck by how friendly Terry Walsh was; very chatty and prepared to explain things."

Four months later, on 17 April 1974, the lucky fans were back for some pre-recording sessions on Pertwee's swansong, *Planet of the Spiders*, alongside rival Keith Miller and fellow Scottish fan Brian Smith. "We saw the puppet spiders," John recalls, "and I remember hearing this female voice but not realising it was Roger Delgado's widow Kismet [voicing the Queen Spider]." John also got to see the famous police-box prop – "although I was so nervous of being told off for doing something wrong, I probably didn't go too close."

DALEKS' INVASION BISHOPBRIGGS 1973 A.D.





Avoid extermination! That was the order issued to Bishopbriggs Police last week as they joined forces against one of the dreaded daleks from the fear-ridden lands of Dr. Who.

But despite a good fight, the local police proved too much for television's Public Enemy Number One, who found himself safely behind bars down at the station.

Police Cadet Morris Wells, is pictured with the dalek, who was in fact, one of the star attractions for children at the recent Stars Organisation for Spastics Golf Tournament at Cawder Golf Club.

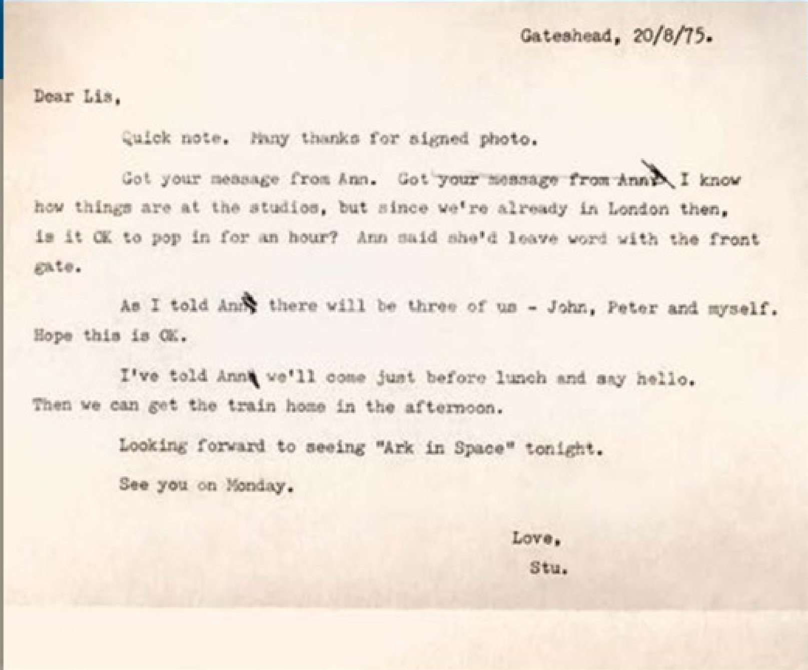
Peter Capaldi and Brian Lynch encountered the Dalek Supreme from 1973's *Planet of the Daleks* in the incongruous setting of Bishopbriggs town centre on Friday 14 September that year.

"This charity promotion was announced in the newspaper and, rather than be part of the crowd, we hit upon this wheeze to say we were from the St Ninian's school newspaper," recalls Brian. "They were keeping it in the local police station, so we went along an hour earlier and just marched in with this cover story.

"They wheeled it a mile to the shopping centre and we followed it. The guy inside had a voice thing to sound like a Dalek and he would sweep the Dalek round 180 degrees and make the kids scream. But anyway, he exterminated them, and the egg-whisk gun bit fell out. So Peter immediately grabbed the bit that fell out and suddenly we were *in*. We just stuck with the Dalek after that.

"My notes from the time read: 'Peter and I helped give out charity advertising leaflets. On the way back we helped the Dalek up and down the kerb. Close-up, lights are food jars with purple celluloid inside.'

"The smartly dressed guy in the photo was the official escort, and they were promoting a Stars for Spastics charity golf tournament at Cawder Golf Club on Sunday 16 September."



Gateshead, 20/8/75.

Dear Lis,

Quick note. Many thanks for signed photo.

Got your message from Ann. Got ~~your message from Ann.~~ I know how things are at the studios, but since we're already in London then, is it OK to pop in for an hour? Ann said she'd leave word with the front gate.

As I told Ann, there will be three of us - John, Peter and myself. Hope this is OK.

I've told Ann, we'll come just before lunch and say hello. Then we can get the train home in the afternoon.

Looking forward to seeing "Ark in Space" tonight.

See you on Monday.

Love,
Stu.

John helped to produce the club newsletters, including transcribing interview tapes, and around 1974 the group renamed itself The Jon Pertwee Fan Club. As with Keith Miller's pioneering newsletters, the club output and structure were up for grabs. "The *I-Spy* spotters' guides popular back then had a fan club, and that was the matrix that Stuart followed," Robbie explains. "It gave him the idea of how to get people with a common interest to join you."

Through handling fan-club correspondence, John became pen pals with Peter Capaldi. "We both loved British horror films – Hammer and Amicus, which were still just about going then," recalls John. "Another of his letters mentions that the 1930s Universal *Frankenstein* had recently 'entertained and moved' him." Despite being involved with his local amateur group, the Antonine Players, since early 1974, Peter rarely discussed his acting ambitions, though in a letter dated 12 May 1975 he told John: "I'm always at the theatre, skiving jobs. If all goes well, I should start in professional rep in September."

John and Peter finally met that summer, with Peter travelling to Gateshead in June after Stu arranged an audience with Jon Pertwee, who was touring with the stage musical *So Who Needs Marriage?* The once and future Doctors met in a field in nearby Lamesley, where the theatre company's caravan entourage had parked.

"We met June Ritchie, who was also in the play," recalls John. "Peter commented, with reference to June's permed hair, that 'You look like Tom Baker', which still amuses me. You should have seen her face!" John remembers other early indications of Peter's offbeat sense of humour. "He would mime taking his eyes out and polishing them and putting them back in the wrong way round. He was a performer even then."

The trio quickly arranged an ambitious trip to London for a recording of Jon's murder-mystery game show *Whodunnit?* at Thames Television's Teddington studios. This was on Saturday 23 August. "We'd done day trips but this was a 'Stardust' weekend mini-break, including trains and hotel stays." During a sightseeing walk the next day, Sunday the 24th, the celebrated Westminster photo of Peter and Stu was taken by John on his trusty Kodak Instamatic 126.

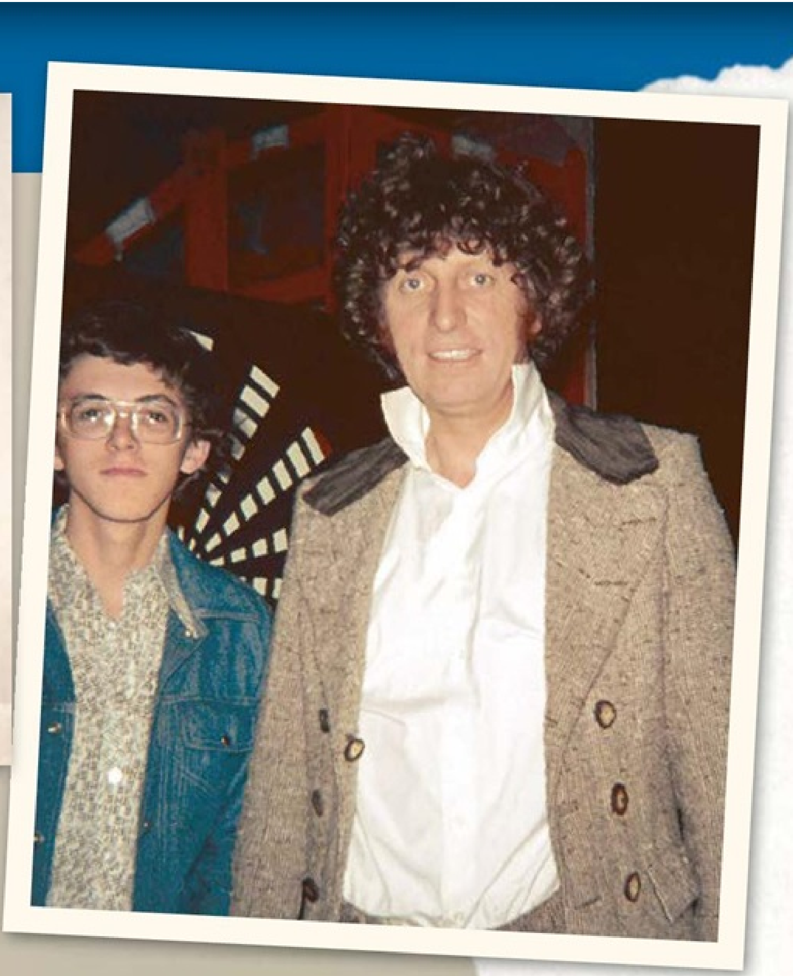
Ever enterprising, Stu was determined not to miss an opportunity to visit another *Doctor Who* recording. "The *Who* studio trip was 'unofficial' – we weren't actually meant to be there," says John. "Stuart only got to know a lot of these people by persistence, I think – by brazening it out." Stu had craftily blagged a flying visit to the recording of *The Android Invasion* on the Monday afternoon, via a personal letter to Elisabeth Sladen a few days before.

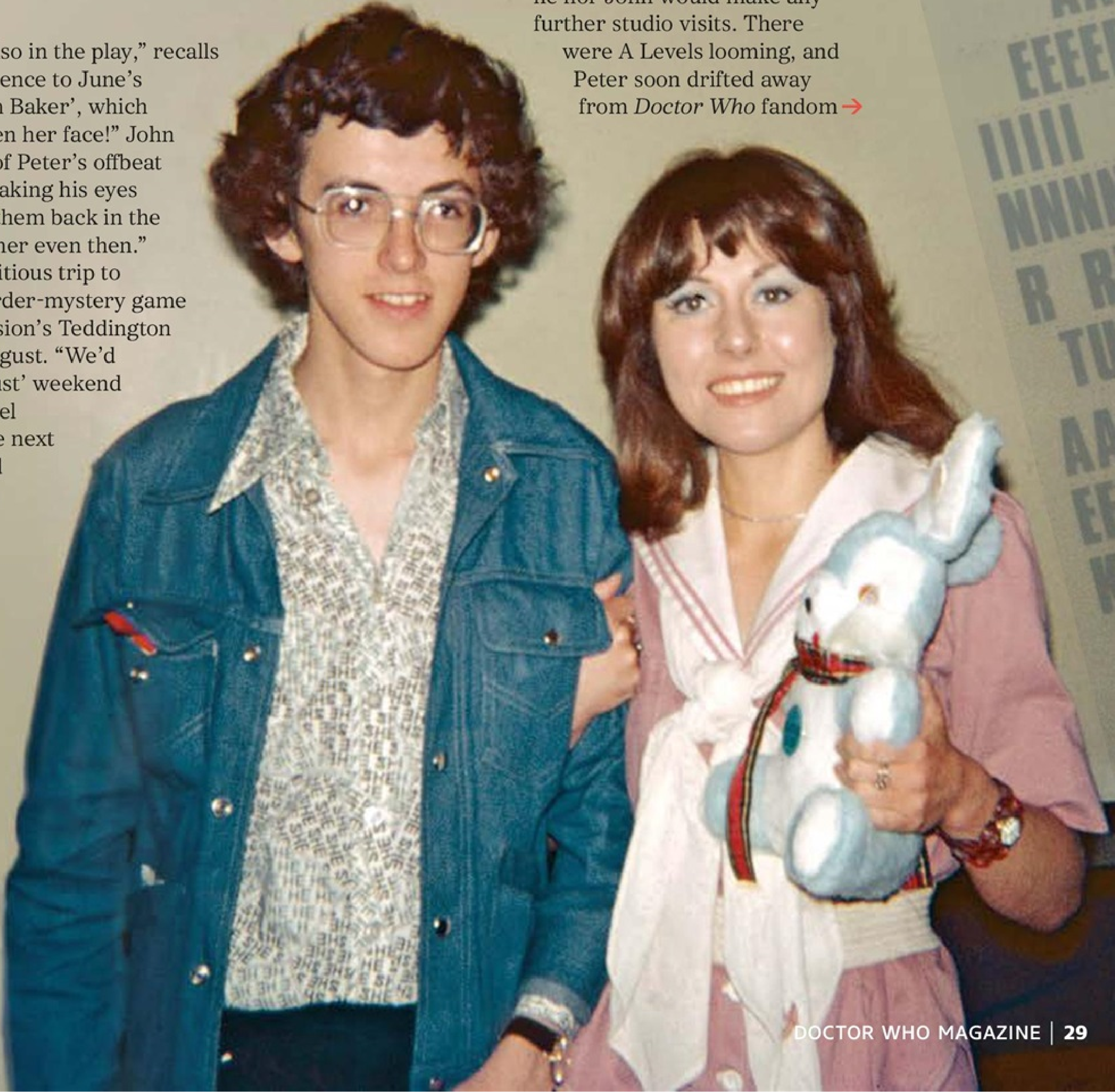
John reads from his 1975 diary: "'Monday 25th – BBC visit today, last day in London. Got up, had breakfast, felt rather sick.' It reads like Adrian Mole! We'd all got drunk on the Sunday night, getting into bad ways! I've also written: 'We went to the Beeb where they were all very nice. We got some photos which should be good.'"

However, John found Tom Baker less welcoming than his predecessor. "When we met Tom he said, 'Oh hello, so pleased to meet you, wonderful to see you.' And then he had something else to do and came back, seemingly a few minutes later, and said, 'Oh, very nice to see you, do come again' – and that was it! Which was disappointing, since Jon would chat for hours. Lis was friendly as ever, of course."

This brief encounter between Peter Capaldi and the Fourth Doctor was the last; neither he nor John would make any further studio visits. There were A Levels looming, and Peter soon drifted away from *Doctor Who* fandom →

"The *Who* studio trip was unofficial – we weren't actually meant to be there."
JOHN HUDSON





Above left: A draft letter from Stuart to Elisabeth Sladen, dated 20 August 1975.

Above right: John Hudson with Tom Baker during the making of *The Android Invasion* (1975).

Below: John with Elisabeth Sladen the same day. Photos © Brian Lynch.

Above left: Felix Harper (Burt Lancaster) and Oldsen (Peter Capaldi) in *Local Hero* (1983), the film that gave Capaldi in his first major role.

Above right: Peter Capaldi is revealed as the new Doctor on 4 August 2013, in *Doctor Who Live: The Next Doctor*.

→ to the Glasgow School of Art and the punk band The Dreamboys. Much later, he admitted to having had a "geek bonfire of the vanities", burning his precious signed *Doctor Who* photos – though he retained his scripts for *The Mutants*.

Brian Lynch left Glasgow to study in Edinburgh and lost touch. "I last bumped into Peter in Glasgow's Sauchiehall Street, around 1982. I asked him, 'What are you doing these days?' And he said, 'I'm making a movie with Burt Lancaster.' *Burt Lancaster*, one of the biggest stars of Hollywood's golden age! So we went our separate ways and of course the film ended up being *Local Hero*."

John Hudson remained in fandom, attending the first two *Doctor Who* Appreciation Society events. "I went to the first ever convention in 1977 and Jon Pertwee was star guest. Stu and I were a bit peeved because we were ushered away from him by the organisers, and we thought, 'Well, we know him.' It was very sociable otherwise."

While John studied librarianship at Newcastle Polytechnic, Stu contemplated his future, as Robbie explains: "He should have gone on to drama school at Bristol, but when he was 18 he was offered a sales job with Spillers pet foods, so had to choose between an unstable career or settling down. With Jon, he saw the dark sides of showbusiness – how insecure it could be. In a way it crushed him."

By the late 1970s, Stu's revamped *Jon Pertwee* fanzine was largely devoted to Jon's new TV hit *Worzel Gummidge*, with Stu often attending location filming. "By then Stu was part of the family," says Robbie. "Jon always called him his surrogate son, and Stu always referred to him as his surrogate papa. He went on holiday to Ibiza with the Pertwee family for years."

Stu also accompanied Jon on location in Snowdonia for *The Five Doctors* (1983). "Pertwee was having real problems with Bessie, it was very damp weather," Robbie points out. "I don't think Stu had ever opened a bonnet, but Jon called Stu over to take a look. I don't know what he did, maybe took a spark plug out, wiped it and put it back, but he got the damn thing started. Everyone thought they had a mechanic in their midst! The moment ended up in a Christmas blooper reel."

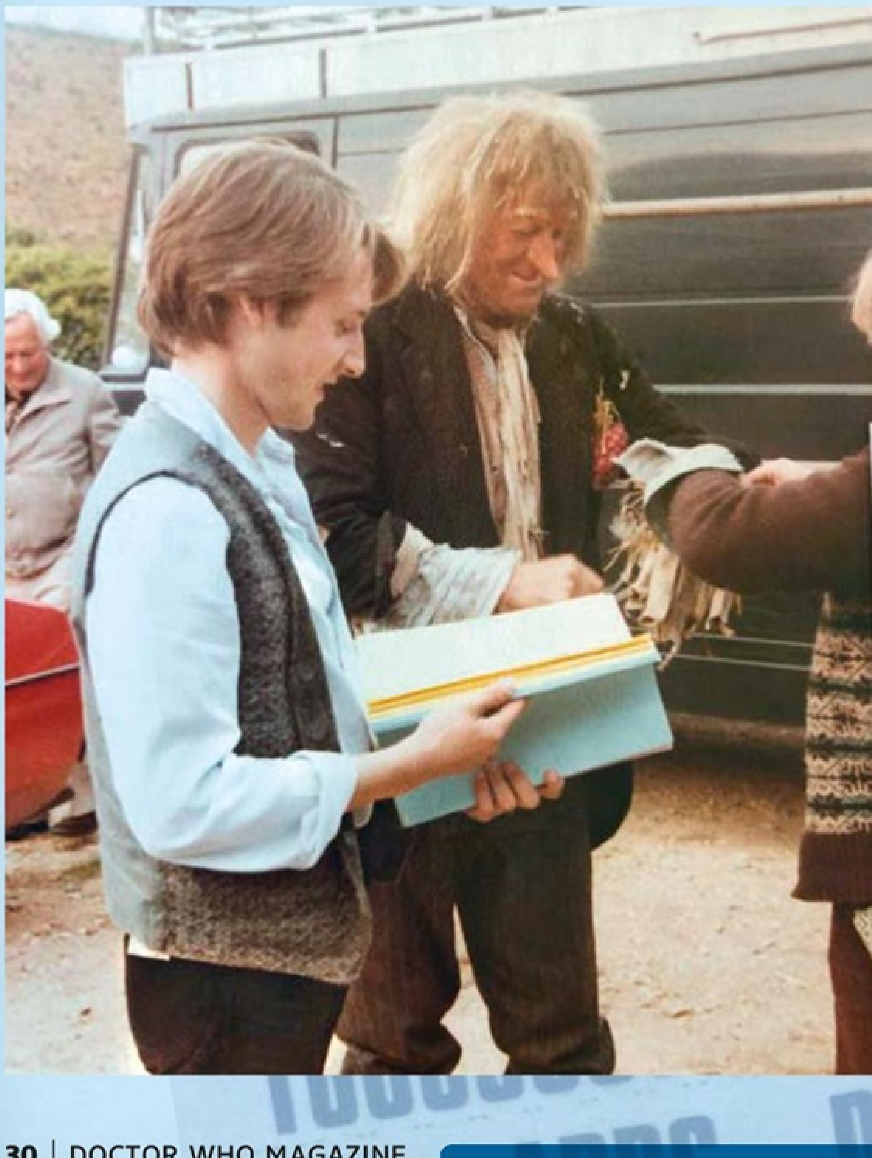
> **"You can imagine the shock when Stu heard Peter had got the role. It's like a fairy tale."** ROBBIE LISTON

Developing friendships with Tom Baker, Elisabeth Sladen and many others, Stu became particularly close to 1980s producer John Nathan-Turner, with Stu and Robbie often holidaying with JNT and his partner Gary Downie.

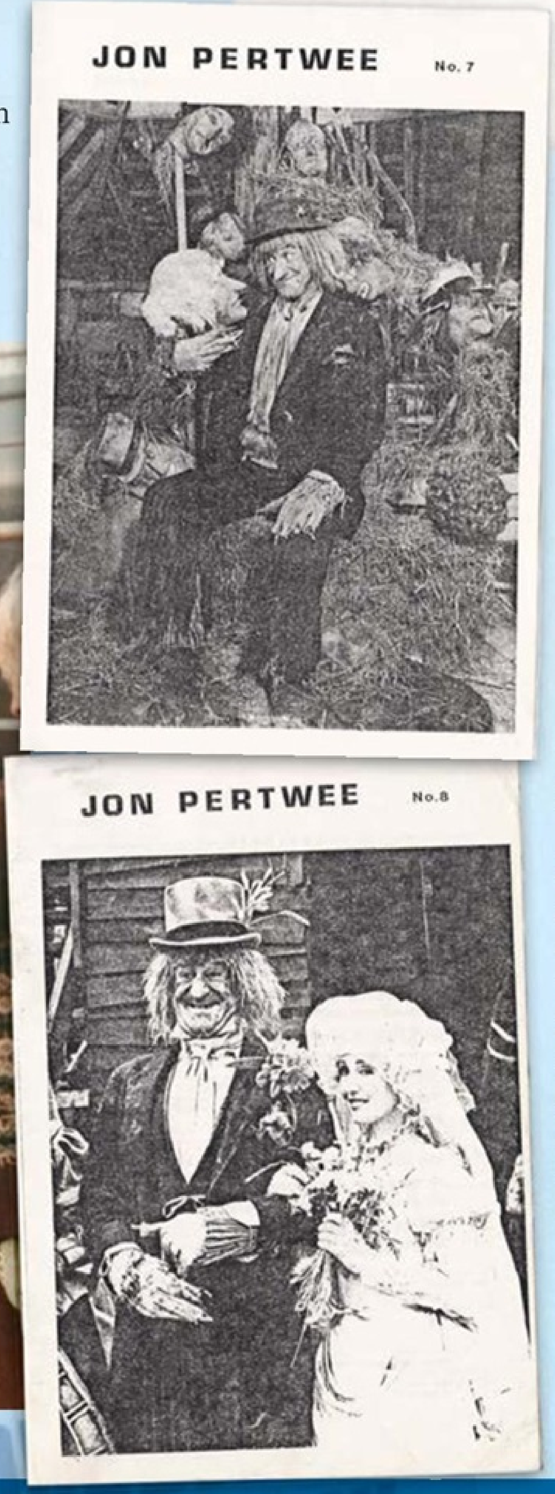
Meanwhile, Peter Capaldi's growing acting success didn't go unnoticed by his old fan friend John. "Me and Stu speculated in between times, 'Oh, he might make a good Doctor Who.' That occurred to us from the 1980s onwards."

The notion became reality in August 2013 when Peter was announced live on TV as the Twelfth Doctor. Former schoolfriend Brian was watching: "This will sound weird, but they had a shot of just his hand, waiting to go on stage, and as soon as I saw the shape of the fingers, I said, 'It's Peter! They've actually given him the job!' He's got very distinctive hands, with those long fingers – I guess it's the arty thing."

Robbie and Stu were also delighted: "You can imagine the shock when Stu heard Peter had got the role. It's like a fairy tale. This young lad gets to be the star of the show he adored."



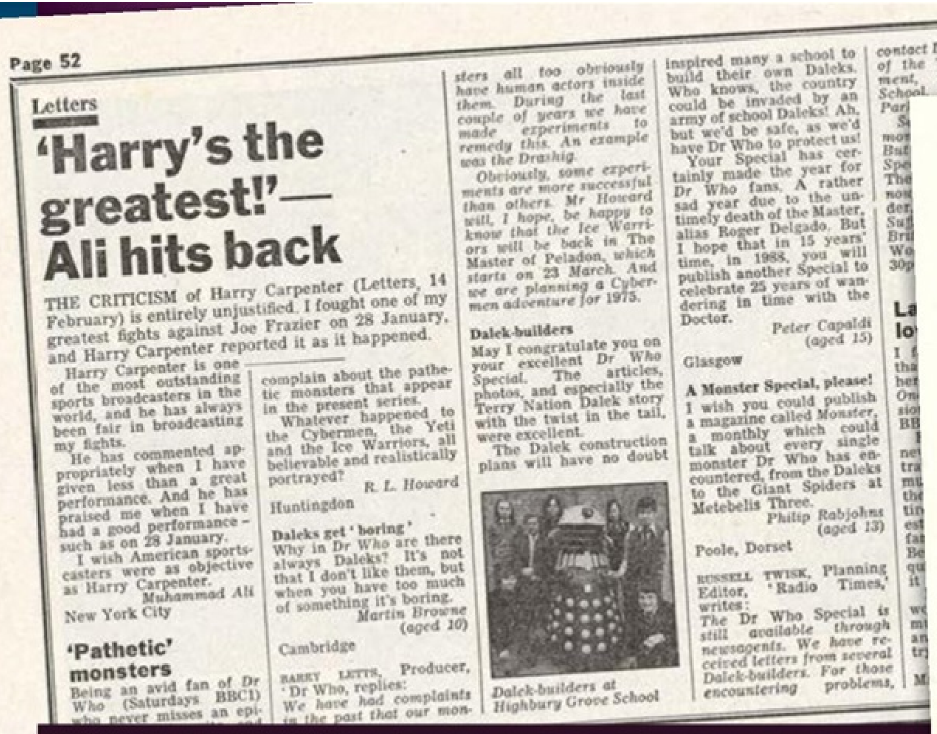
Below left: Stuart with Jon Pertwee as Worzel during filming for *Worzel Gummidge*. Photo © Robbie Liston.



JON PERTWEE No. 7

JON PERTWEE No.8

Below right: Issues 7 and 8 of the Jon Pertwee fanzine featured Worzel Gummidge on the cover.



Page 52

Letters

'Harry's the greatest!'— Ali hits back

THE CRITICISM of Harry Carpenter (Letters, 14 February) is entirely unjustified. I fought one of my greatest fights against Joe Frazier on 28 January, and Harry Carpenter reported it as it happened.

Harry Carpenter is one of the most outstanding sports broadcasters in the world, and he has always been fair in broadcasting my fights.

He has commented appropriately when I have given less than a great performance. And he has praised me when I have had a good performance – such as on 28 January.

I wish American sportscasters were as objective as Harry Carpenter.

Muhammad Ali

New York City

'Pathetic' monsters

Being an avid fan of *Dr Who* (Saturdays BBC1) who never misses an epi-

complain about the pathetic monsters that appear in the present series.

Whatever happened to the Cybermen, the Yeti and the Ice Warriors, all believable and realistically portrayed?

R. L. Howard

Huntingdon

Daleks get 'boring'

Why in Dr Who are there always Daleks? It's not that I don't like them, but when you have too much of something it's boring.

Martin Browne (aged 10)

Cambridge

BARRY LETTS, Producer, 'Dr Who,' replies:

We have had complaints in the past that our monsters all too obviously have human actors inside them. During the last couple of years we have made experiments to remedy this. An example was the Drashig.

Obviously, some experiments are more successful than others. Mr Howard will, I hope, be happy to know that the Ice Warriors will be back in The Master of Peladon, *which starts on 23 March. And we are planning a Cybermen adventure for 1975.*

Dalek-builders

May I congratulate you on your excellent *Dr Who Special*. The articles, photos, and especially the Terry Nation Dalek story with the twist in the tail, were excellent.

The Dalek construction plans will have no doubt inspired many a school to build their own Daleks. Who knows, the country could be invaded by an army of school Daleks! Ah, but we'd be safe, as we'd have Dr Who to protect us!

Your Special has certainly made the year for Dr Who fans. A rather sad year due to the untimely death of the Master, alias Roger Delgado. But I hope that in 15 years' time, in 1988, you will publish another Special to celebrate 25 years of wandering in time with the Doctor.

Peter Capaldi (aged 15)

Glasgow

Dalek-builders at Highbury Grove School

A Monster Special, please!

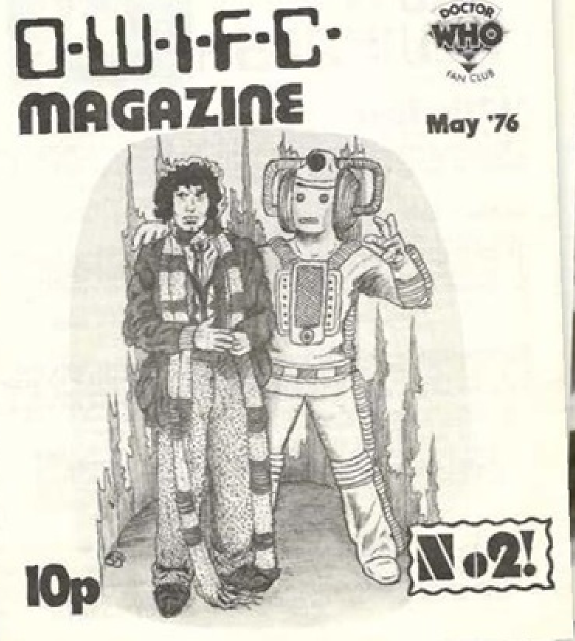
I wish you could publish a magazine called *Monster*, a monthly which could talk about every single monster Dr Who has encountered, from the Daleks to the Giant Spiders at Metebelis Three.

Philip Rabjohns (aged 13)

Poole, Dorset

RUSSELL TWISK, Planning Editor, 'Radio Times,' writes:

The Dr Who Special *is still available through newsagents. We have received letters from several Dalek-builders. For those encountering problems,* contact Don Jackson, Head of the Technical Department, Highbury Grove School, Highbury New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10p
No2!

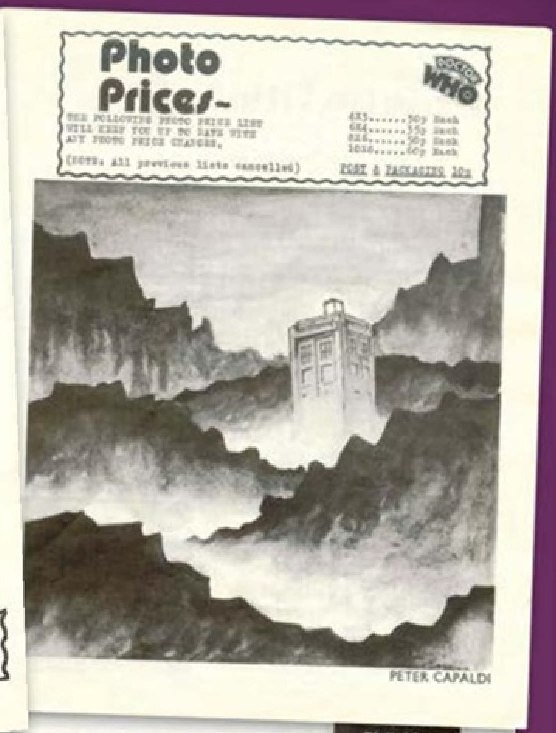


Photo Prices–

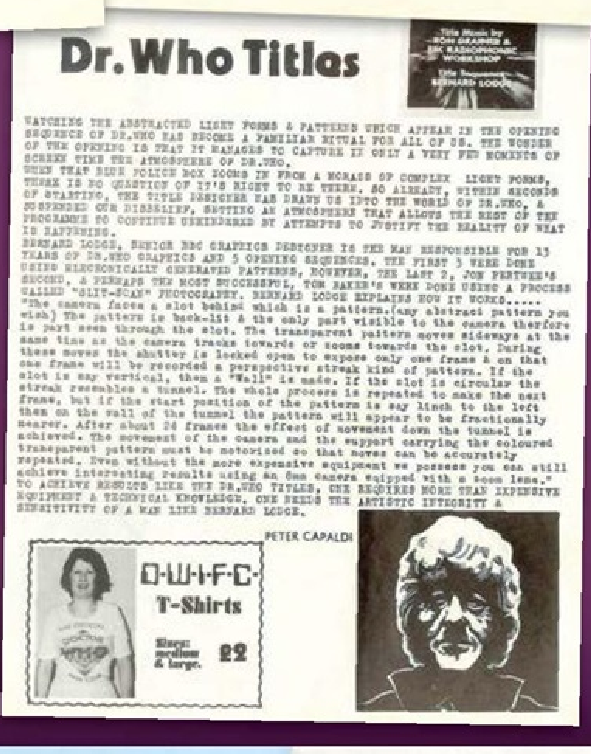
THE FOLLOWING PHOTO PRICE LIST WILL KEEP YOU UP TO DATE WITH ANY PHOTO PRICE CHANGES.

(NOTE. All previous lists cancelled)

4x3......30p Each
6x4......35p Each
8x6......50p Each
10x8......60p Each

POST & PACKAGING 10p

PETER CAPALDI



Dr. Who Titles

Title Music by RON GRAINER & BBC RADIOPHONIC WORKSHOP
Title Sequence BERNARD LODGE

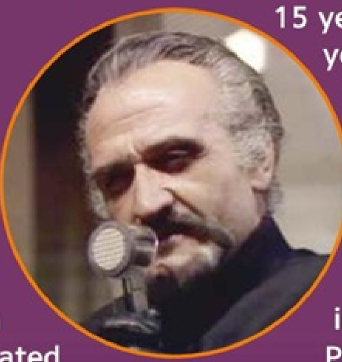
WATCHING THE ABSTRACTED LIGHT FORMS & PATTERNS WHICH APPEAR IN THE OPENING SEQUENCE OF DR.WHO HAS BECOME A FAMILIAR RITUAL FOR ALL OF US. THE WONDER OF THE OPENING IS THAT IT MANAGES TO CAPTURE IN ONLY A VERY FEW MOMENTS OF SCREEN TIME THE ATMOSPHERE OF DR.WHO.
WHEN THAT BLUE POLICE BOX ZOOMS IN FROM A MORASS OF COMPLEX LIGHT FORMS, THERE IS NO QUESTION OF IT'S RIGHT TO BE THERE. SO ALREADY, WITHIN SECONDS OF STARTING, THE TITLE DESIGNER HAS DRAWN US INTO THE WORLD OF DR.WHO, & SUSPENDED OUR DISBELIEF, SETTING AN ATMOSPHERE THAT ALLOWS THE REST OF THE PROGRAMME TO CONTINUE UNHINDERED BY ATTEMPTS TO JUSTIFY THE REALITY OF WHAT IS HAPPENING.
BERNARD LODGE, SENIOR BBC GRAPHICS DESIGNER IS THE MAN RESPONSIBLE FOR 13 YEARS OF DR.WHO GRAPHICS AND 5 OPENING SEQUENCES. THE FIRST 3 WERE DONE USING ELECTRONICALLY GENERATED PATTERNS, HOWEVER, THE LAST 2, JON PERTWEE'S SECOND, & PERHAPS THE MOST SUCCESSFUL, TOM BAKER'S WERE DONE USING A PROCESS CALLED "SLIT-SCAN" PHOTOGRAPHY. BERNARD LODGE EXPLAINS HOW IT WORKS.....
"The camera faces a slot behind which is a pattern.(any abstract pattern you wish) The pattern is back-lit & the only part visible to the camera therfore is part seen through the slot. The transparent pattern moves sideways at the same time as the camera tracks towards or zooms towards the slot. During these moves the shutter is locked open to expose only one frame & on that one frame will be recorded a perspective streak kind of pattern. If the slot is say vertical, then a "Wall" is made. If the slot is circular the streak resembles a tunnel. The whole process is repeated to make the next frame, but if the start position of the pattern is say 1inch to the left then on the wall of the tunnel the pattern will appear to be fractionally nearer. After about 24 frames the effect of movement down the tunnel is achieved. The movement of the camera and the support carrying the coloured transparent pattern must be motorised so that moves can be accurately repeated. Even without the more expensive equipment we possess you can still achieve interesting results using an 8mm camera equipped with a zoom lens."
TO ACHIEVE RESULTS LIKE THE DR.WHO TITLES, ONE REQUIRES MORE THAN EXPENSIVE EQUIPMENT & TECHNICAL KNOWLEDGE, ONE NEEDS THE ARTISTIC INTEGRITY & SENSITIVITY OF A MAN LIKE BERNARD LODGE.

PETER CAPALDI

PUBLISHED PETER

Peter Capaldi's first known fanzine contribution, albeit uncredited, was a Sea Devil scribble reproduced in Keith Miller's *DWFC Monthly* in June 1972.

Then, aged 15, he had a fan letter published in the *Radio Times* dated 21 February 1974, mourning the "untimely death" of Roger Delgado and praising the recent *Radio Times* tenth anniversary *Doctor Who* special. "I hope that in 15 years time, in 1988, you will publish another special to celebrate 25 years…" He was five years out; a 20th anniversary special appeared in 1983.



Peter's most notable fanzine contribution was to Brian Smith's *Doctor Who International Fan Club Magazine* issue 2, published May 1976 (with cover art by Stuart Money). As well as moody artwork of the TARDIS on an alien planet, Peter submitted a short article appreciating Bernard Lodge's title sequence, explaining that such an effort "needs the artistic integrity and sensitivity of a man like Bernard Lodge."

Shortly afterwards, Peter began his own graphic design studies at Glasgow School of Art.

Incredibly, Robbie helped reconnect Stu with Peter when the *Doctor Who* team returned from Rio to Heathrow Airport on the August 2014 promotional world tour. "I worked for Heathrow's VIP service and a colleague informed me that Peter and the crew were flying in the next day. I couldn't tell Stu because of data protection protocols, but I went home and got the [Westminster Bridge] photo. So I went into work and met the *Doctor Who* people off this flight. Peter kept looking over and could see this photo in my hand. He walked over and said, 'I recognise that photo!' I told him I was Stu's partner, so he signed it with a lovely message:

> *To Stuart. All the very best and thanks for everything. You started this. Lots of love Peter x*

"When I got home and gave Stu the photo he burst into tears. Peter had given me his number, so Stuart rang him the next day. They kept in touch for a little while before Stuart died. It was nice that Stuart got that at the end. He treasured that photo."

After 25 years at Spillers Stu was faced with the prospect of firing four of his close friends, so instead decided to quit his executive post. At his next job, he was asked to fire people too – and, again, decided to leave the job himself. "He couldn't find work after that and it sent him into depression and drinking," says Robbie. Stu died of a hemorrhage in 2015, aged just 57.

The funeral was at Putney Vale, where Jon Pertwee had been cremated. Tom Baker, Colin Baker, Sylvester McCoy and the Pertwee family were all in attendance. Peter was away filming, but sent a wreath bearing the simple message: *The moment has been prepared for. With love from Dr 12.*

So how does John Hudson reflect on those 1970s teenage trips? "It just sort of happened and it was a big adventure," he says. "How do you follow that kind of thing, really? You go back to a more humdrum life." **DWM**

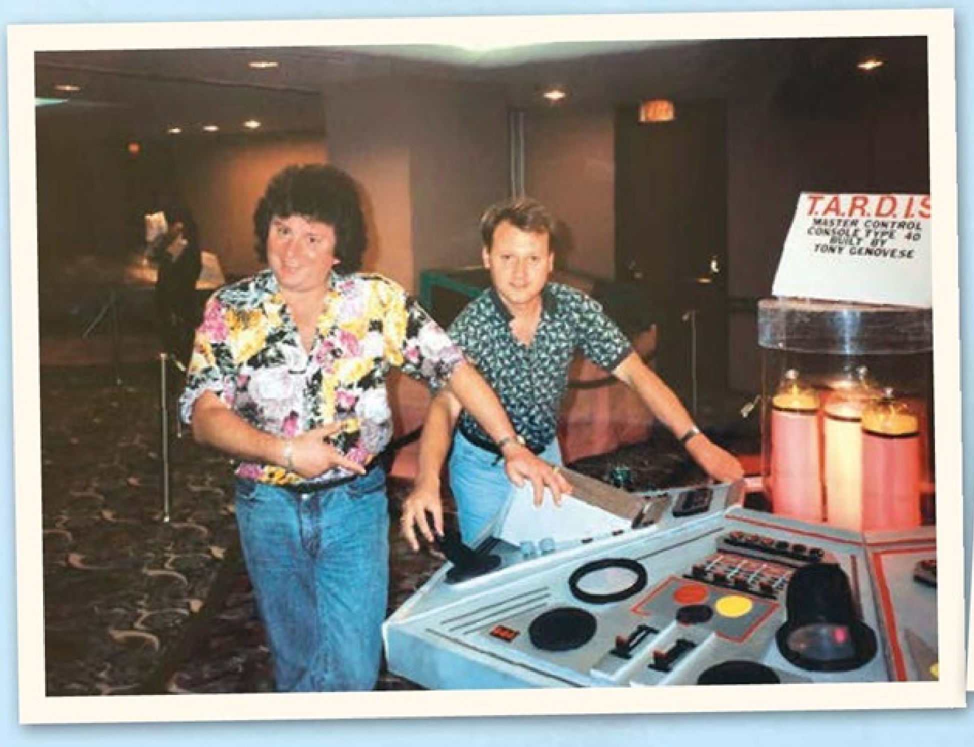
Top left: Peter Capaldi's letter as it appeared in the *Radio Times* dated 21 February 1974.

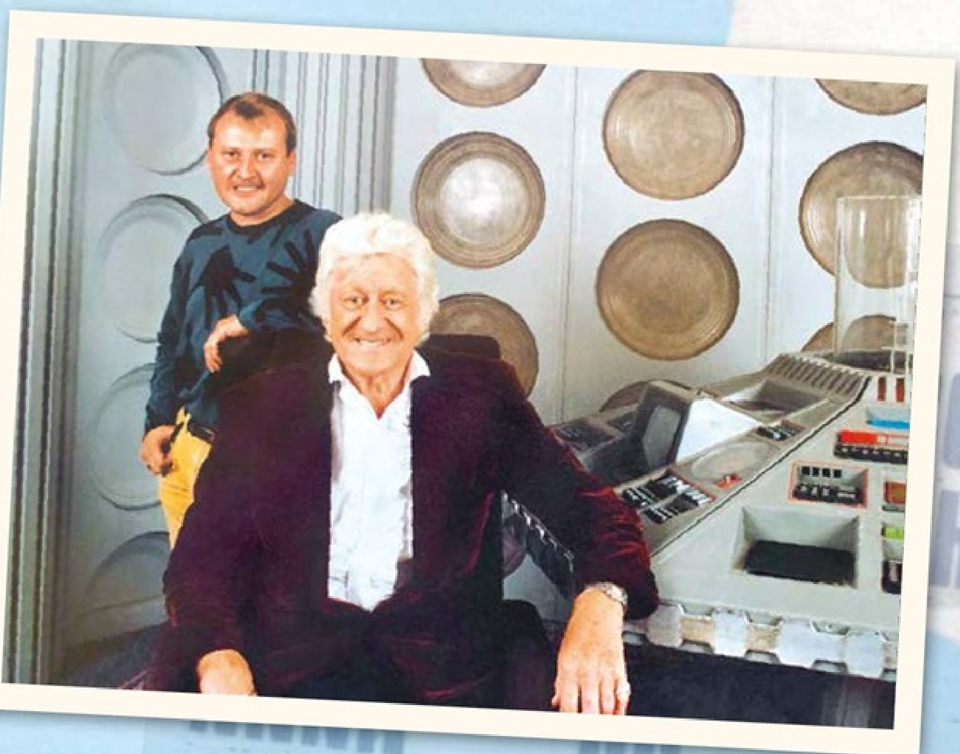
Top right: *DWIFC Magazine* issue 2 featured contributions from Stuart Money and Peter Capaldi.

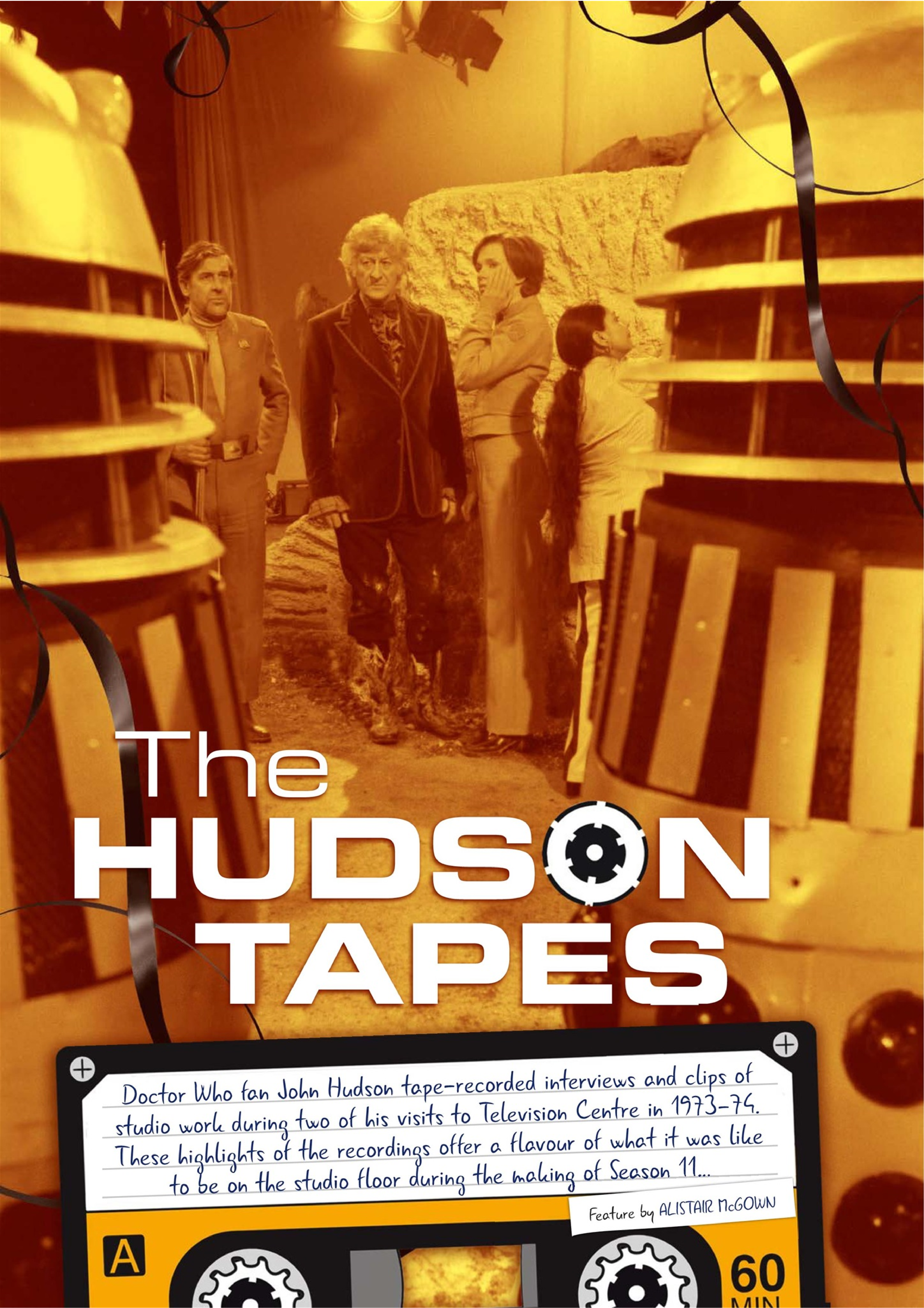
Above left inset: Roger Delgado as the Master.

Below left: *Doctor Who* producer John Nathan-Turner with Stuart. Photo © Robbie Liston.

Below right: Stuart with Jon Pertwee in the 1990s. Photo © Robbie Liston.



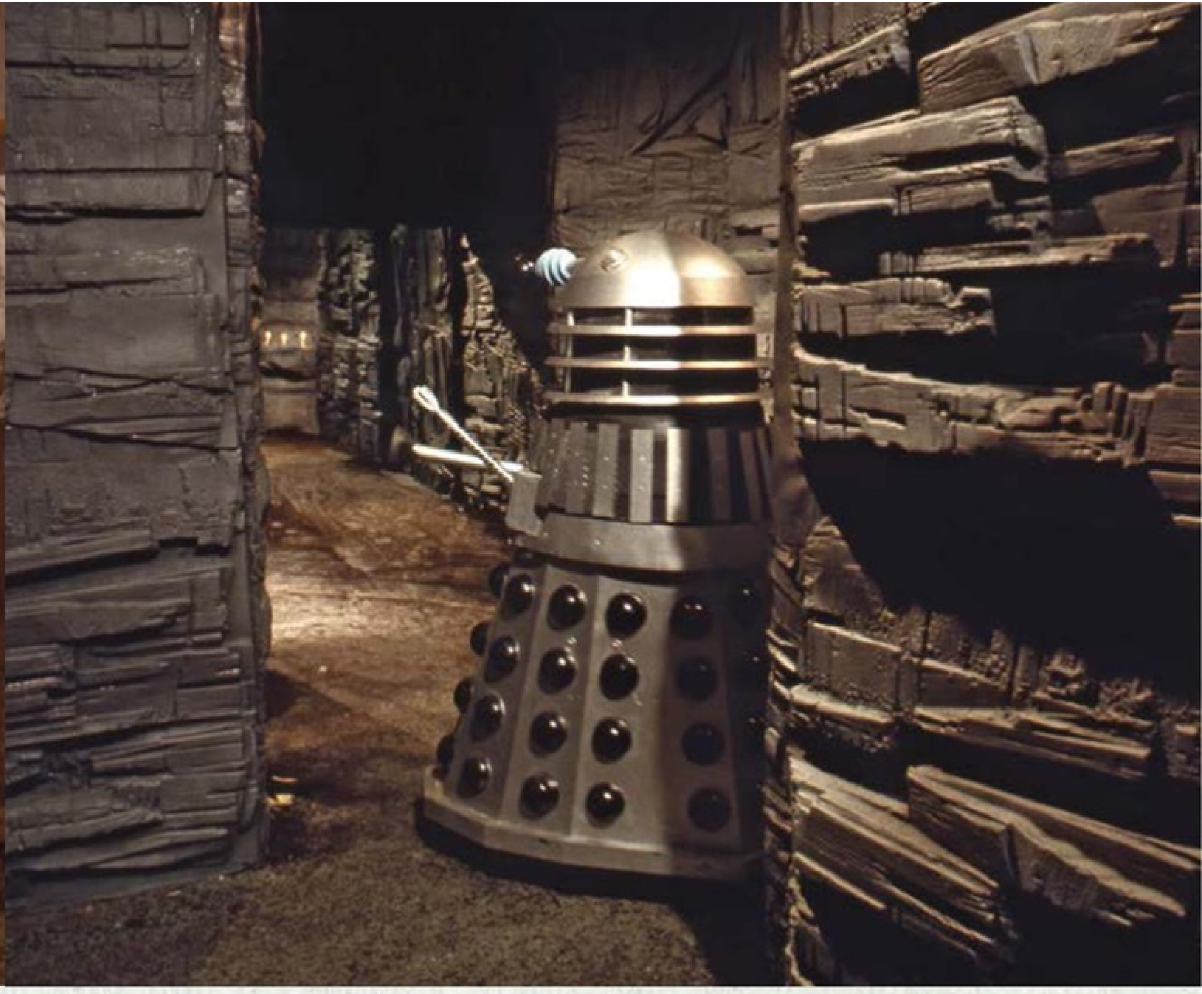




The HUDSON TAPES

Doctor Who fan John Hudson tape-recorded interviews and clips of studio work during two of his visits to Television Centre in 1973-74. These highlights of the recordings offer a flavour of what it was like to be on the studio floor during the making of Season 11...

Feature by ALISTAIR McGOWN



Opposite page: Duncan Lamont (as Dan Galloway), Jon Pertwee (the Doctor) and Joy Harrison (Jill Tarrant) on set for *Death to the Daleks* (1974).

Above left: Sarah Jane Smith (Elisabeth Sladen) explores the planet of the Exxilons.

Above right: A Dalek patrols the Exxilon tunnels.

Left: Stunt arranger Terry Walsh.

Below: Dalek operator John Scott Martin.

Bottom: Bellal (Arnold Yarrow) watches as the Doctor scans the patterned floor in the City of the Exxilons.

DEATH TO THE DALEKS

John Hudson and Stuart Money travelled to Television Centre on Tuesday 18 December 1973 to attend that afternoon's studio recording, one of three sessions that day. Director Michael E Briant's method of rehearse-recording – arranged set-by-set, not episode-by-episode – entailed a full day's studio rehearsal, followed by a full day's recording.

Having been greeted at reception by producer Barry Letts, John and Stuart joined Jon Pertwee, Elisabeth Sladen and Pertwee's stunt double and fight arranger, Terry Walsh, for lunch in the BBC canteen. With Terry at the table, talk turned inevitably to upcoming stunts, specifically on *Planet of the Spiders*, which was due to begin filming in March 1974.

Terry: Any idea where Barry [Letts] is going with his locations?

Jon: No idea at all. We've got some right good chase sequences in that, because I'm doing a hovercraft chase, which will be good. We're having a hovercraft, we're using the new jet car [which will soon be dubbed the Whomobile], we're using a gyrocopter... We were going to use a hot-air balloon but that's out again. That's two years Barry's put that off.

Terry was also looking forward to *The Monster of Peladon*; due to be directed by Lennie Mayne, the schedule included a swordfight between the Doctor and Ettis.

Terry: I've got a breakdown of Lennie's script – they've contracted me with a running part. I'm just hoping Barry does the same [for *Planet of the Spiders*].

Jon: Yes, well, I've told him that I need you more than I've ever done before. I'm a bit worried about catching [myself] with that sword, and my hip.

Terry: I could do most of the stuff and use you for close-ups. You've never had what I call a *good* swordfight; you've done everything else.

Jon: I had one reasonable one with Roger [Delgado], with foils.

Terry: Yeah, well, I've got my eye on a few slender broadswords, so you can slash away with those. Doing it on film, you go through at about normal pace, and you undercrank ever so slightly by three or four frames. It just speeds everything up that little bit, without getting Charlie Chaplinesque. That really looks tremendous.

Lunch over, John and Stuart entered Studio TC3. This fourth day in studio – and second day of actual taping – covered scenes in Exxilon's rock tunnels, the city's exterior wall and some city interiors, mostly intended for Parts Two and Three and small bits of Part Four. Terry Walsh genially showed them round the sets while explaining the plotline and his part that day, which involved being shot. Jon Pertwee then reappeared, and Stu and John were briefly introduced to the chief Dalek operator.

Terry: Stuart and John, John Scott Martin. They knew who you were instantly!

Modestly, Scott Martin laughed at this degree of fan recognition.

Jon: These lads know more about *Doctor Who* than anybody, John. Yes, John has being doing this long before I have, so if you want to know about Daleks, he's your man.

Terry resumed his guided tour, pausing briefly to greet a passing special effects technician. John was keen to know about personnel changes rumoured to be coming at the end of the season.

> **"THESE LADS KNOW MORE ABOUT *DOCTOR WHO* THAN ANYBODY."** JON PERTWEE

John: Isn't Barry Letts leaving soon?

Terry: Yes, he leaves after the next one or the one after.

John: Is Terrance Dicks leaving too?

Terry: Yeah, it'll probably be a complete reshuffle. They'll change the whole slant of *Doctor Who*. You'll see a new broom sweep through. I hope the next Doctor Who's about six foot – otherwise I'll be out of a job!

Before long, John and Stuart got to watch some recording. Jon Pertwee was rehearsing Shot 210, for early in Part Four, with the sonic screwdriver acting as a minesweeper on a deadly, chessboard-patterned floor. Production assistant Chris D'Oyly-John helped synchronise Jon's movement with the sonic's sound effects, played live by grams operator Gordon Phillipson. Eventually Jon and →

Above left: Jon Pertwee and Arnold Yarrow are given directions on the City wall set.

Above right: 'Antibodies' (Steven Ismay and Terry Walsh) from the City of the Exxilons.

Below left: Terry Nation wrote *We Are the Daleks!* for the 1973 *Radio Times Doctor Who* tenth anniversary special.

Below right: A page of Philip Castle's original artwork for the story.

→ Arnold Yarrow, playing the friendly Exxilon Bellal, went for a take.

Shortly afterwards, Jon took time out to explain the Scotchlite front-projection lighting effects being used for the Exxilon costumes. Then, after an admiring glance at John's borrowed tape recorder, the talk turned to monsters.

John: Do you think *Doctor Who* monsters should be new or should the Daleks always come back?

Jon: I find them very boring now, because they're tatty now.

John: I think they've been done to death.

Jon: Yes, but the public love them. If we do a Dalek story, then the figures go straight up, always – 11 million. Who are my favourites? Well, I like the Draconians, with those wonderful masks. I do like something that's humanoid.

John: In *The Curse of Peladon* you had Alpha Centauri and, er, what's his name?

Jon: Oh, he's coming back again, the hermaphrodite with the squeaky voice. Yes, the thing had a very bad eye; what was it called?

John: Arcturus.

Jon: Yes. Peter Murphy Grumbar – he worked that. I like very much the one where we had the spaceship that landed outside the power station in Dungeness, one of Katy's first ones...

"COME AND HAVE A LOOK AT HIS FACE, IT'S LIKE SAND." JON PERTWEE

John: *Claws of Axos*?

Jon: That's the one. We had these fantastic sort of rubberoid things that all looked as if they were inside out. Well, I thought those were incredible skins, marvellous costumes. I do like something that's not too unwieldy, but it's very difficult. I think you have to accept that either you have something completely non-humanoid, like a Dalek, or you have something that is basically humanoid but the shape of its face is different. Like the Draconians, which had those lovely sort of spots and warts all over their faces and they had cockscomb tops.

John then spotted an Exxilon, sitting nearby in studio, and enthused about this new alien creature.

Jon: And I like these. The Exxilons, they're fantastic. Come and have a look at his face, it's like sand. The surface of the planet is sandy and rocky and they wear those capes and when they stand in the set... Terry Walsh was standing up against [a rock] and when you photographed him you couldn't tell the difference between the rock and him. And then suddenly he'd move – very effective. There's a frighteningly spooky scene inside the Exxilons' temple,

Daleks Not-So-Special

United over their ambivalence towards the Daleks, Jon and John discussed the recently published *Radio Times Doctor Who* tenth anniversary special and its rather long short story, *We Are the Daleks*.

John: I thought it was very good but the one thing I didn't like about it was lots of space allocated to that Dalek story, because I don't like the Daleks especially.

Jon: No, nor do I. Yes, I think you're perfectly right. I don't see what a story like that is doing in the publication.

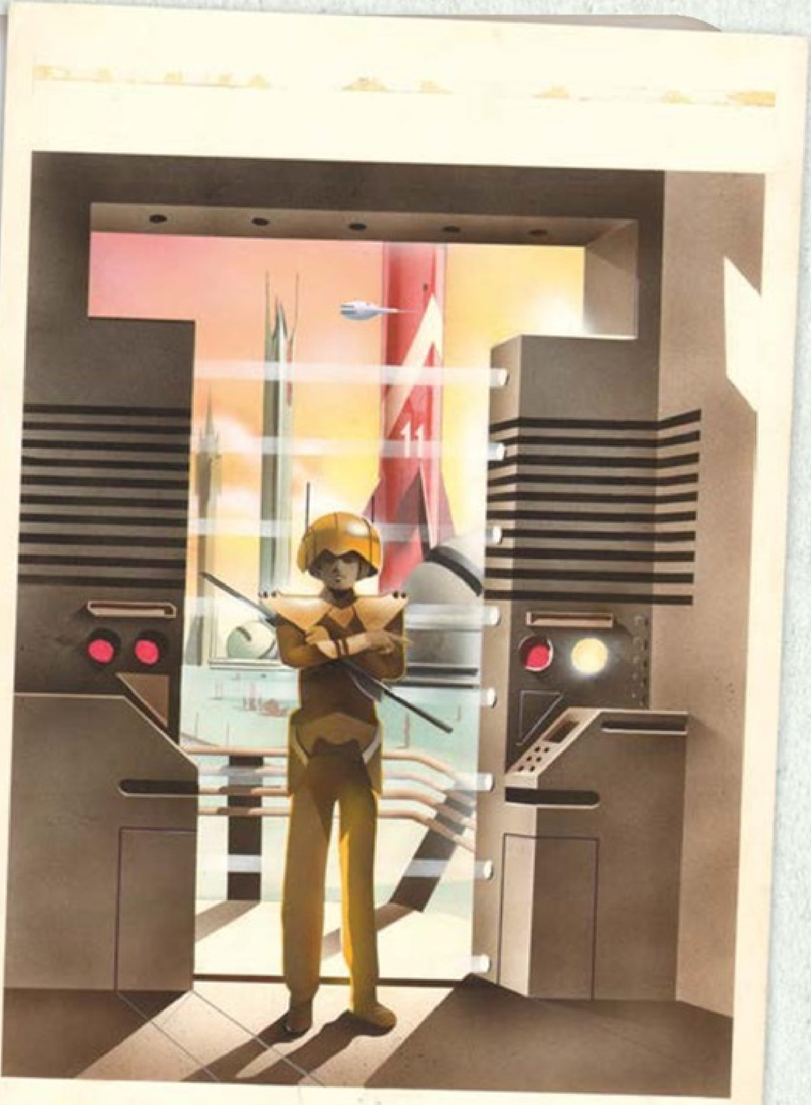
John: It's a *Doctor Who* special, not a Dalek special, and the Doctor wasn't involved. It was only a Dalek story.

Jon: Was it? Doctor Who wasn't in it? I know why that is, of course – because of royalties, I expect. If Terry [Nation] mentioned Doctor Who he'd have to give up some of his royalties. I think you're quite right... If that's a *Doctor Who* special – all right, there are bound to be photographs of Daleks and things...

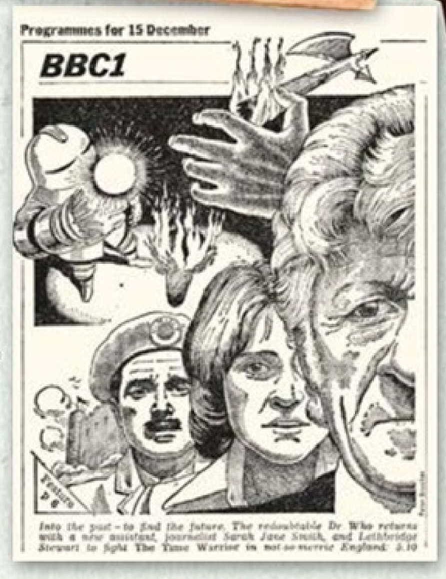
John: It even shows you how to build a Dalek.

Jon: Well, that's actually not a bad idea, because we get sick to death of people writing to us asking us how to build Daleks. We get hundreds of letters.

WE ARE THE DALEKS!



LONDON BBC Radio London
15-21 December 1973 Price 5p
Radio Times
Who's your friend?
Page 6: Michael Parkinson, Vanessa Miles and Matthew (son of Paul) Jones say why they'll be turning on to Dr Who, Saturday BBC1 Colour



Into the past – to find the future. The redoubtable Dr Who returns with a new assistant, journalist Sarah Jane Smith, and Lethbridge Stewart to fight The Time Warrior in not-so-merrie England 5.10

where the priest has to sacrifice Lis Sladen and there's all these chants.

John: There's been a good few [spooky scenes] in the William Hartnell, Patrick Troughton years... *The Green Death* was a more recent one.

Jon: Yes, a very good story. I didn't enjoy that one, because that was when Katy left. Hated it. It was a good story, though. Very tough to do, making it out in the coal mines; it was freezing cold and filthy, with coal dust: black. Did you like *The Dæmons*? I thought *The Dæmons* was one of the best we'd done... And I liked the daffodil men in *Terror of the Autons*.

John: What was your reaction then, because you had so many angry parents. That was that one you had all the complaints about the chair strangling someone and so on?

Jon: We had three gaffes. The chair, the doll, the policemen with the false faces. That's when Terry Walsh took the greatest fall ever, when I hit him with the car and he shot over the cliff.

Jon's Doctor, it was pointed out, had never tackled the Cybermen, and he expressed his doubts over their effectiveness.

Jon: The Cybermen, to me... I don't know. I've only ever seen them on screen. To me they always look as if they're pieces of tin and pieces of pipe. They seem to lack reality in some way. What are they supposed to be? Are there supposed to be people inside there?

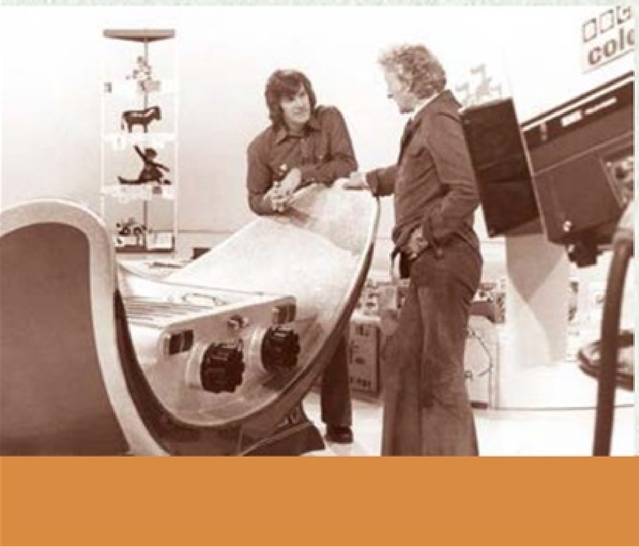
John: They're sort of half people, half machine.

John then asked Jon to sign a photo from *The Sea Devils*, prompting discussion of Jon's passion for fast-moving vehicles.

Jon: Yes, I did that in my little jetboat. Did they show, up in the north, the commercial I did? Well, that's the same little speedboat.

John: And you've got your new car...

Jon: Did you watch it on *Blue Peter*? [Jon was referring to an appearance on 5 November that year.] You saw that? It's a fantastic machine. I did a recording for Billy Smart's Circus with it the other day, and I suppose there were about 6,000 kids – and you've never seen a reaction like it, to this car. It's at the moment still in Nottingham. The designer's a man called Peter Farries, of FC Motors in Nottingham, and he keeps taking it back and doing things to it. We're doing a whole story on it, the last one of the season.



Next, Jon recorded the psychedelic mindbending sequence with the Doctor and Bellal from Part Four, before returning to his dressing room via the BBC tea bar, offering festive mince pies to Elisabeth Sladen and the two boys. John and Stuart then had some photos taken with Jon and Lis, and Jon signed a copy of the new *Radio Times* for Stuart. Jon flicked through the issue, which featured him on the cover with some famous fans, including chat-show host Michael Parkinson. Jon expressed dismay with certain aspects of the magazine's contents...

Jon (sarcastically): That's a lovely cartoon of you, Lis! It's not too good a picture of the Brig, is it?

John: Who's the artist?

Jon: Frank Bellamy's usually better than that. He's very good with certain things. Is it Bellamy?

Lis: You have an ideal face to draw.

John: Peter Brookes.

Jon: Peter Brookes? Oh, that's right. He's terrible! Awful!

John: Do you agree with what Michael Parkinson says there, about you sending the whole thing up?

Jon: *Absolutely wrong.* The whole thing is stupid. And this girl, if you please, Sarah Miles' sister [actress Vanessa Miles], has the effrontery to say that she prefers Patrick Troughton. So will you please ask me why they had her in?

John: It says she preferred the "dark and swarthy" one.

Jon: So what is she doing amongst my "friends"?

John: Michael Parkinson says Patrick Troughton's style was serious. I'd have said he played it more for comedy.

Jon: Well, obviously Parkinson hasn't watched the programme. He's got it all twisted up, I think.

Lis: Obviously Parky wants to be a celebrity.

Heading back into studio, Jon asked the boys if they were coming back in. In fact, their time was running short.

John: Yes. I have to go shortly, though. We've been up since five o'clock in the morning.

Lis: I *look* as if I was up at five o'clock! No make-up!

John and Stuart then left Lis in the dressing room with another young interviewer and headed off for the long journey north.

Top left: The Doctor is surrounded by his arch-enemies.

Top right: Jon Pertwee appeared on the cover of the 15-21 December 1973 edition of the *Radio Times*.

Above: Peter Brookes' *Radio Times* illustration for *The Time Warrior* (1973-74) failed to impress Pertwee.

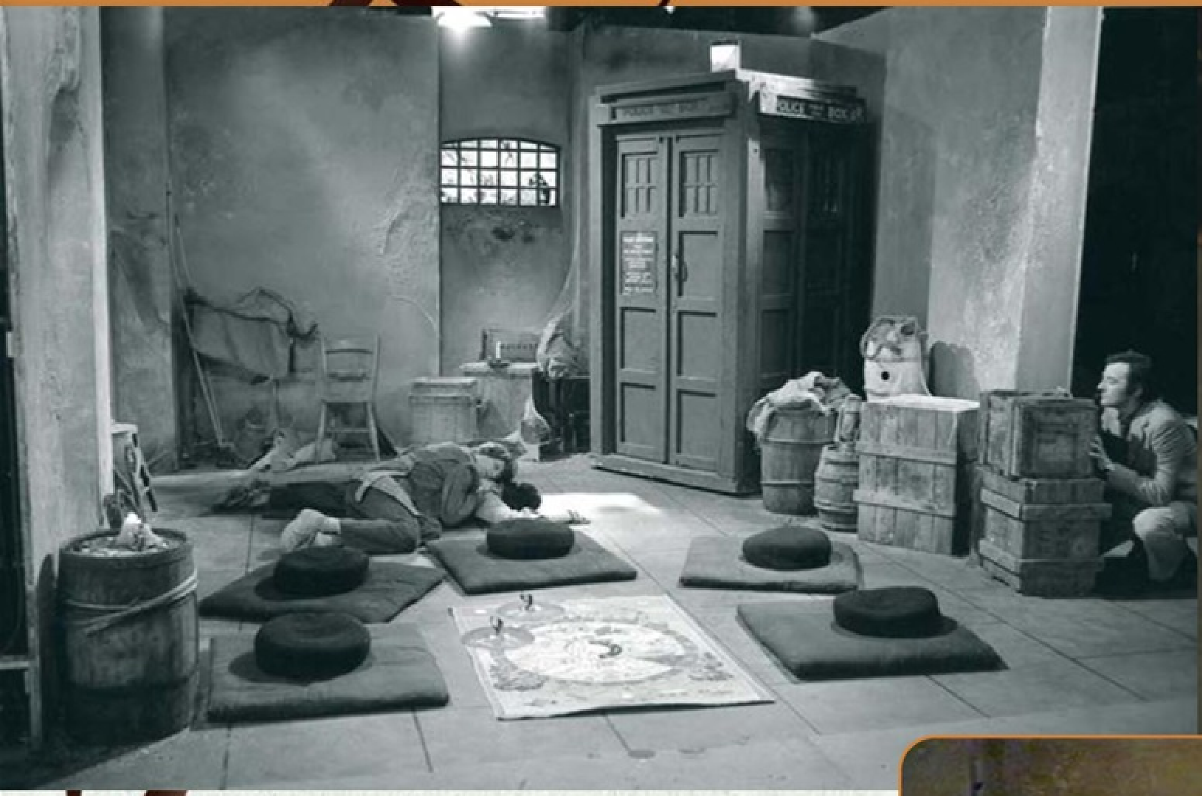
Below left: Peter Purves interviews Jon Pertwee about the Doctor's new vehicle on *Blue Peter*, broadcast 5 November 1973.

Below right: One of the 'Eight-legs' from *Planet of the Spiders* (1974).

PLANET OF THE SPIDERS

John and Stuart next travelled to Television Centre on Wednesday 17 April 1974 for that afternoon's dress rehearsal. This took place in Studio TC8 ahead of the evening's recording, and with some rehearsal time dedicated to pre-recording a number of time-consuming special effects scenes. This session covered monastery scenes largely intended for Parts Five and Six.

Shot 36, a scene for Part Five, was one of the first recorded that afternoon, featuring Cho-Je (Kevin Lindsay) and Yates (Richard Franklin) disturbing the →



Above left: Mike Yates (Richard Franklin) and Cho-Je (Kevin Lindsay) lie unconscious on the floor of the cellar while Barnes (Christopher Burgess) lurks behind some crates, in *Planet of the Spiders*.

Above right: Barnes confronts K'Anpo (George Cormack) as the Doctor looks on in the final episode of *Planet of the Spiders*.

Right inset: Cho-Je is attacked by a spider.

Below left: *Pure Mystery*, the B-side of Jon Pertwee's single *Who is the Doctor?* (1972).

Below right: John Hudson with his hero during production of *Planet of the Spiders*. Photo © John Hudson.

→ cellar seance. Director Barry Letts, on the studio floor, painstakingly organised the lining-up of a materialising CSO spider. As spider-zap sound effects buzzed away in the background, Jon Pertwee appeared on set. Surveying the studio floor, he explained what was going on.

Jon: We're doing all this, of course, because it's terribly time-consuming. If we did it in the evening, we'd waste so much time doing it, we'd never get it done.

Shot 179, for Part Six, was called by production assistant Marion McDougall, with Yates being zapped as he shielded Tommy (John Kane), who had been guarding K'Anpo's room. Then the next scene continued, as Barnes (Christopher Burgess) burst into K'Anpo's room and zapped him. Letts patiently lined up Burgess' arm with the CSO zapping beam. Jon, meanwhile, considered his post-*Who* prospects.

Jon: I've got a lot of things planned... you see, I'm always *wriggling*, I never stay still. As soon as I'm out of this, on the table is a new script of a television series which I've just been brought by Michael Briant. As soon as I start doing a play, and I start working, it's obviously different things, which have nothing to do with the image of Doctor Who.

With another effects shot recorded, of K'Anpo being hit in the chest by an energy beam, K'Anpo actor George Cormack passed by, with Pertwee mistakenly introducing him to the gathered fans as a completely different old thesp. Cormack was less fazed by this than by the fans' enthusiasm.

Jon: This is Mr George Curzon...

George (to the fans): Do you really watch them *all*? You should have 82 gold medals made for you!

Jon: This is either the President or Secretary, yes Secretary, of the *Doctor Who* Fan Club, Mr Keith Miller... Stuart Money, and John Hutson [sic], and Brian Smith, the 'official *Doctor Who* photographer'. So this is the sort of thing they do.

George: I think they must have some sort of terrible disease. Have you been to see a psychiatrist?

Shortly afterwards, John and Stuart watched two more scenes being recorded for Part Six – an early scene with the possessed Sarah confronting K'Anpo and the Doctor, and a later one with Cho-Je having just regenerated. Marion McDougall shouted "Thank you very much everybody!" and with that the pre-records were wrapped.

Jon walked over to say his goodbyes and the boys had some last photos taken with him before heading away. Ahead of Jon Pertwee was that evening's recording session and then just two further studio days, after which his time as the Third Doctor was over. **DWM**

Music and Mystery

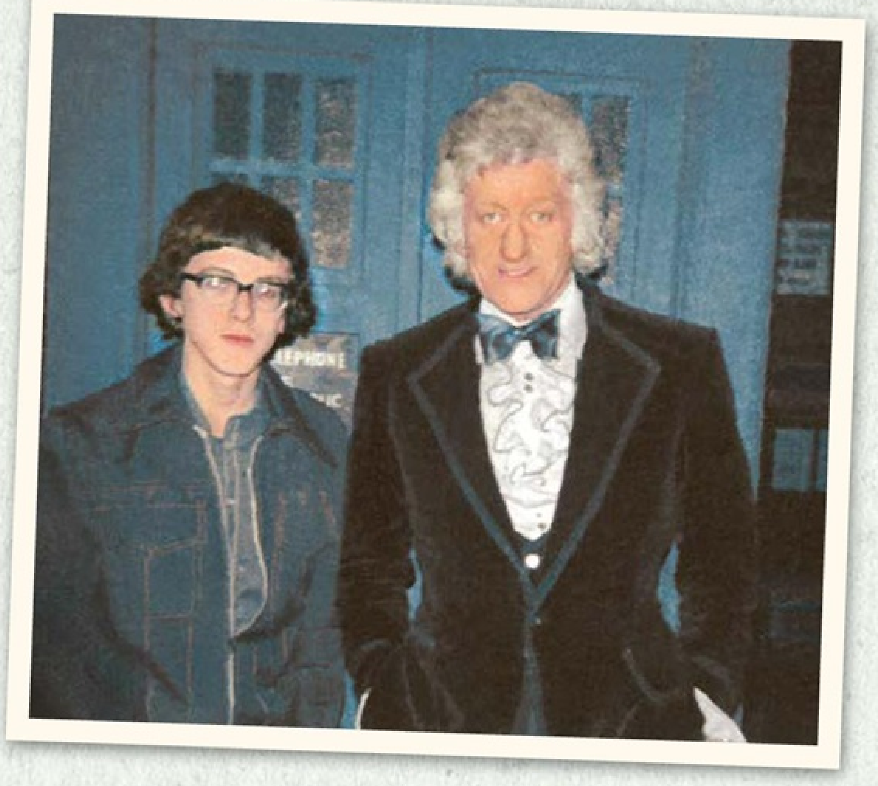
On the set of *Planet of the Spiders*, Jon Pertwee discussed his recent musical output.

John: You did the *Who is the Doctor* record recently. The song on the other side [*Pure Mystery*] was dead good.

Jon: I preferred that to the main side. I didn't like the treatment of *Doctor Who* much. No, I thought it was unimaginative. It didn't build, it was very flat. They didn't seem to understand quite what I, as the Doctor, was trying to do. I think if they'd taken *Pure Mystery* and played it, it could have caught on, because it was a unique sort of plaintive record.

I've got a new idea for an LP. A boy, a superb treble – he's a leading chorister at King's [College, Cambridge]. When I was in Spain this year, I heard a Mexican couple, a little boy and a gruff-voiced man, singing songs together with the guitar. And the combination of this pure sweet voice and this rather gravelly voice gave me the idea for doing the same sort of thing. A record company are very interested, so it's about getting the right songs.

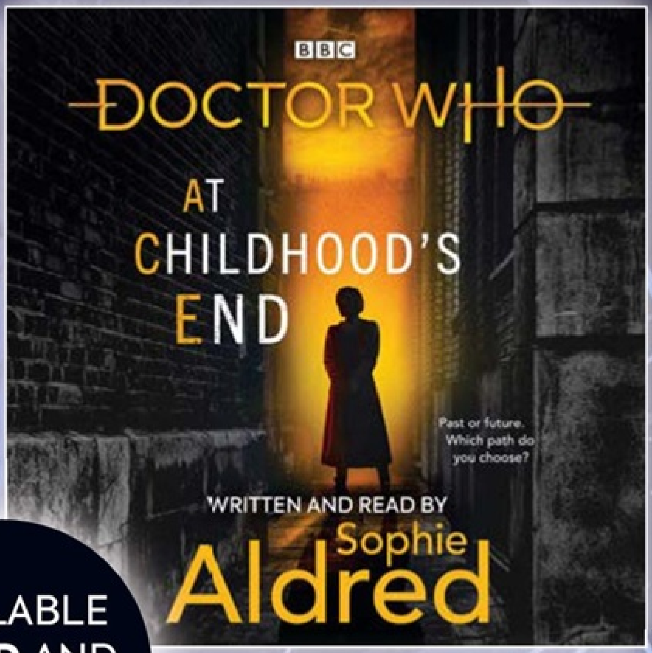
PURE MYSTERY
PURPLE
PUR 111
JON PERTWEE
PURPLE



BBC

DOCTOR WHO

Are you time travelling from home?


BBC
DOCTOR WHO
AT CHILDHOOD'S END
Past or future. Which path do you choose?
WRITTEN AND READ BY
Sophie Aldred

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THE TENTH PLANET
THE POWER OF THE DALEKS
THE HIGHLANDERS
THE UNDERWATER MENACE
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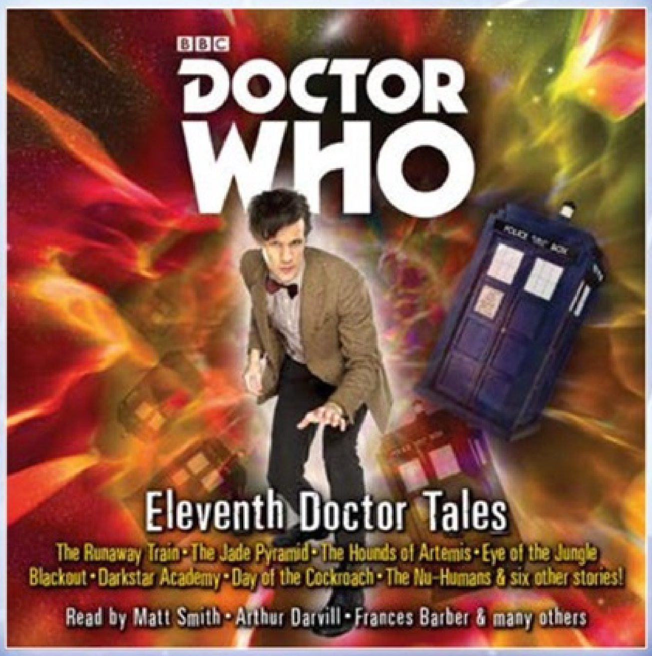
THE SMUGGLERS
TERRANCE DICKS
READ BY ANNEKE WILLS
30
30

COMING SOON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Eleventh Doctor Tales
The Runaway Train · The Jade Pyramid · The Hounds of Artemis · Eye of the Jungle
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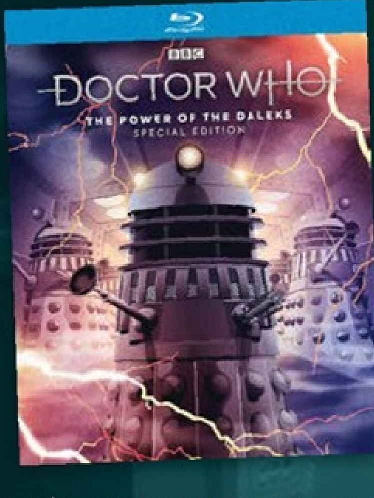
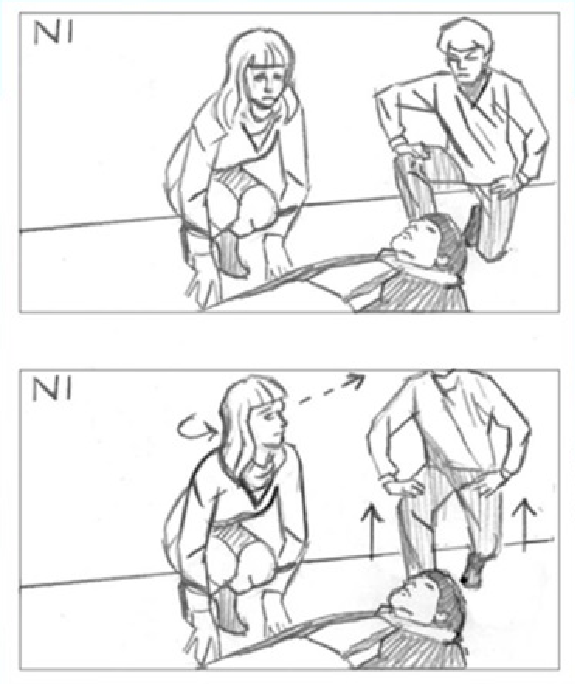
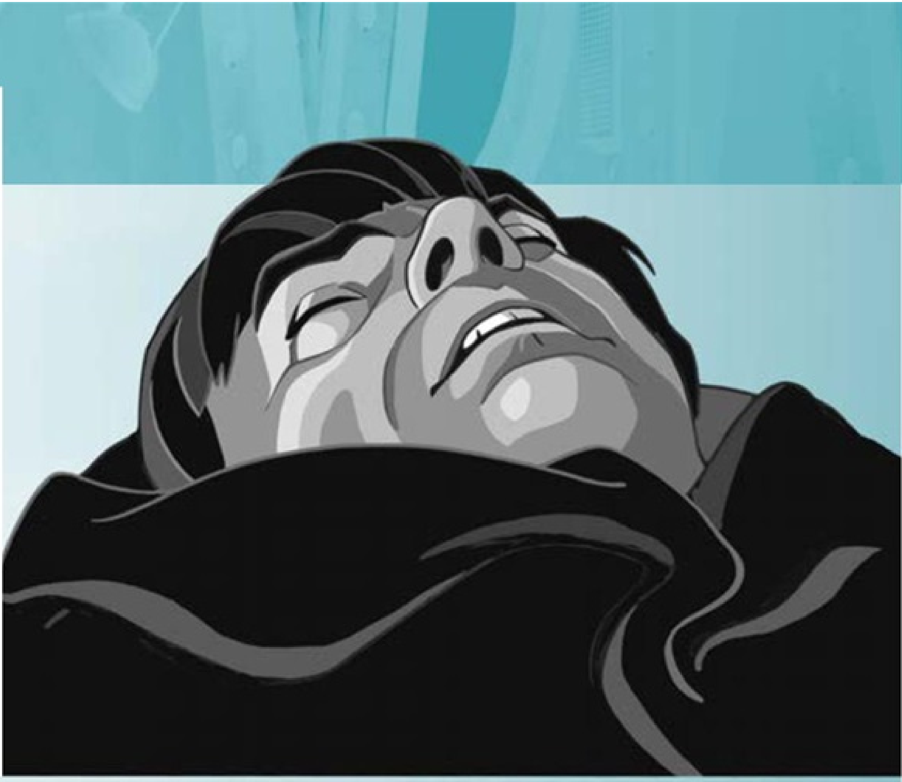
Vulcanology


BBC
DOCTOR WHO
THE POWER OF THE DALEKS
SPECIAL EDITION

BBC Studios is returning to the planet Vulcan for a Special Edition of the missing 1966 classic *The Power of the Daleks*. Highlights include a revised version of the 2016 animation and a stunning collection of previously unseen photographs from the original production...

Feature by **ALEX ROMEO**





One of the most eagerly anticipated releases of 2016 was the animated version of the Second Doctor's first adventure, *The Power of the Daleks*. Four years later, a Special Edition is being released – but why?

"It's us striving to put right what once went wrong," says producer Charles Norton. "It's important to say that this new release is not really an alternative take. Instead, it sort of overwrites the original 2016 rush-release, as far as we're concerned."

Four years ago, the animation was created at breakneck speed. "We originally said we needed ten months. That was negotiated down to eight months, and then it became six months. The decision to accelerate production was a completely understandable one. It made an awful lot of sense – 5 November 2016 marked the transmission of Episode One of *The Power of the Daleks*. And the decision to tie in with that was perfectly sound. However, although it made sense from a marketing point of view, it sadly gave us frighteningly little time to actually finish making the animation."

Having rushed such a precious story into existence, was the team dissatisfied with the result? "To be completely honest, none of us were completely happy with it," says Charles. "The key problem – the only problem that really mattered – was simply one of time, far more so than actual resources. We could make up for a lack of resources with raw enthusiasm. However, the lack of time was insurmountable."

Some parts of the story suffered more than others. "There was a lot in the first half of Episode One that was especially rough, I think. That first episode was very much the weakest of the six. And I suspect that really counted against us with some viewers, particularly in America, where a lot of the criticism came from online. I think there was maybe a higher expectation in the States, in terms of resources and budget. They're more used to straight-to-DVD animations over there from the likes of Warner Bros and the *Batman* series. We were never going to be able to compete on that level. Purely on a financial level, as much as anything else.

"Animation is so much about redoing things as much as it is *doing* things," Charles adds. "It's about roughing something out to see if it works, and if it doesn't work, you try it again and again in all sorts of subtly different ways until you get it working how you want. Each shot will ideally go through quite a few different drafts. And that's just at the animation stage. Even before that, you'll already have spent just as much time – or longer – on the storyboarding too. It's not all that much different to live action in that regard. If you don't get what you want on the first take, you go for a second take and maybe a third, until you have the footage you need.

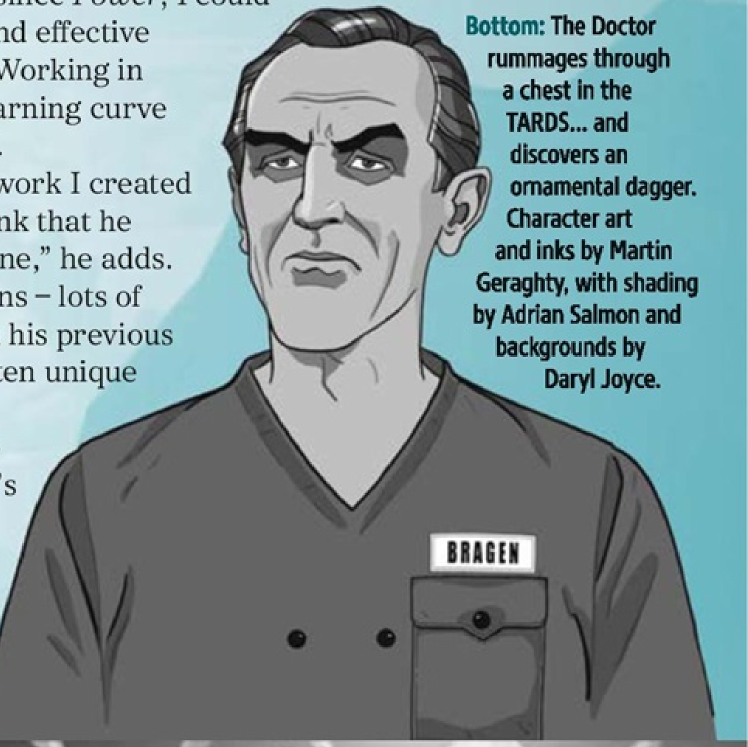
> "Finding ways to salvage bits and reimagine the weaker sections was the biggest challenge."
>
> CHARLES NORTON

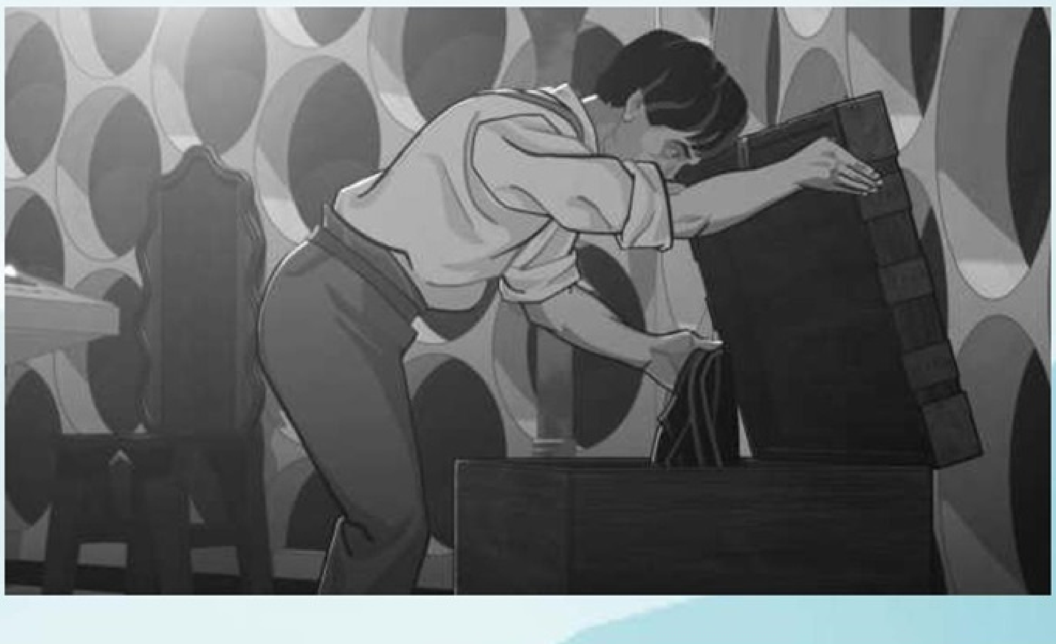
"Except, back in 2016, there wasn't a lot of time for second takes. As soon as a shot came in, it just had to be passed up the line for compositing. And so what you got with that 2016 release was kind of a series of first takes, I suppose."

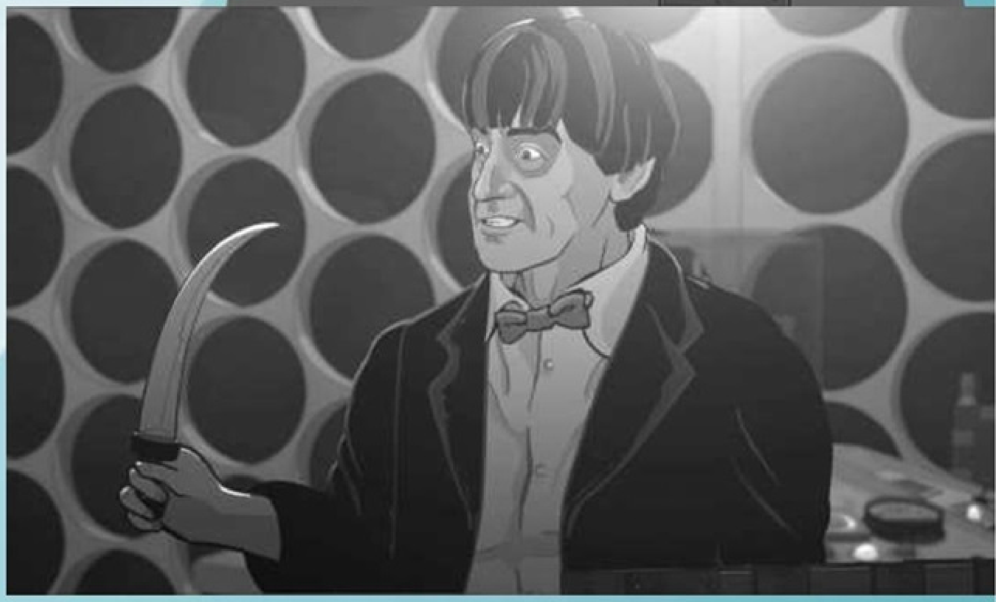
Artist Adrian Salmon, who worked on both the 2016 version and the new release, agrees. "Episode One had always been the weakest episode," he says, "so finding ways to salvage bits and completely reimagine the weaker sections was the biggest challenge – but fun too! Coming back to work again on *Power* felt a bit strange. It highlighted how little I really knew about the process when we originally created the animation. With three other animations under my belt since *Power*, I could see how much more economic and effective I could have been back in 2016. Working in animation has been a massive learning curve for me and one I never expected.

"I was rather proud of the artwork I created for the inside of the Doctor's trunk that he rummages through in Episode One," he adds. "It's full of Easter eggs for the fans – lots of objects the Doctor has kept from his previous adventures. I think there's over ten unique items to spot!"

Viewers can also expect to see key moments, such as Lesterson's descent into madness in Episode Five, looking far more polished. "In 2016, there wasn't the time to animate Lesterson anywhere near →







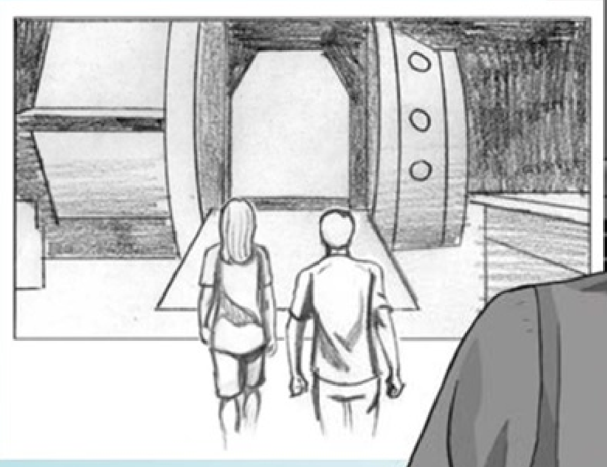
Opposite page: Janley (Pamela Ann Davy) plots to take control of the Vulcan colony in *The Power of the Daleks* (1966). This image is one of many from the collection of the late designer Derek Dodd.

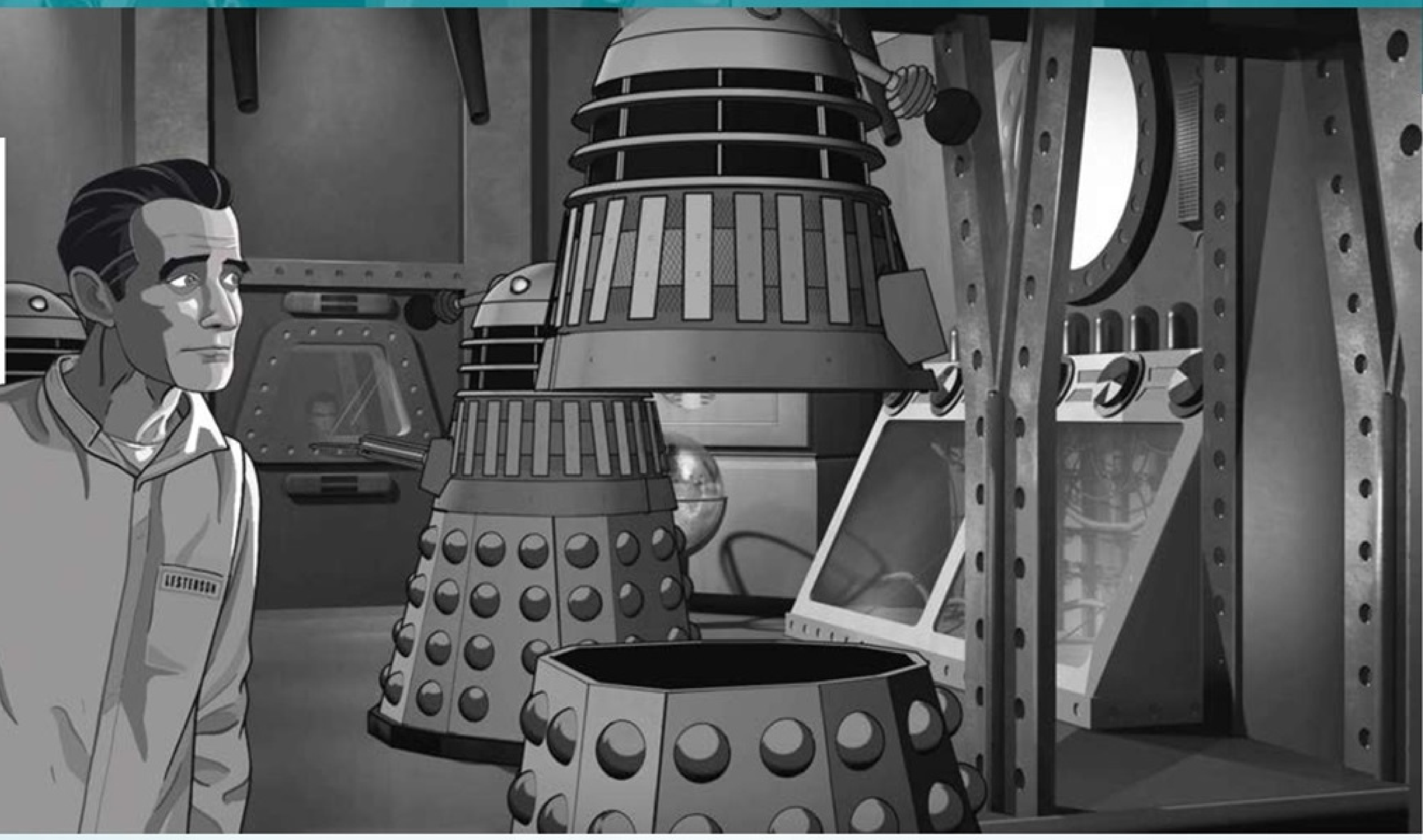
Above left: Adrian Salmon's storyboard art of Ben, Polly and the Doctor in Episode One.

Above right: The 'renewed' Doctor on the floor of the TARDIS.

Below: Bragen, the colony's Head of Security.

Bottom: The Doctor rummages through a chest in the TARDS… and discovers an ornamental dagger. Character art and inks by Martin Geraghty, with shading by Adrian Salmon and backgrounds by Daryl Joyce.





Above: Adrian Salmon artwork of Ben and Polly outside the Dalek capsule.

Right inset: The animation of Lesterson has been revised for this Special Edition.

Far right: The Daleks begin to reproduce.

Below left: The animated Polly.

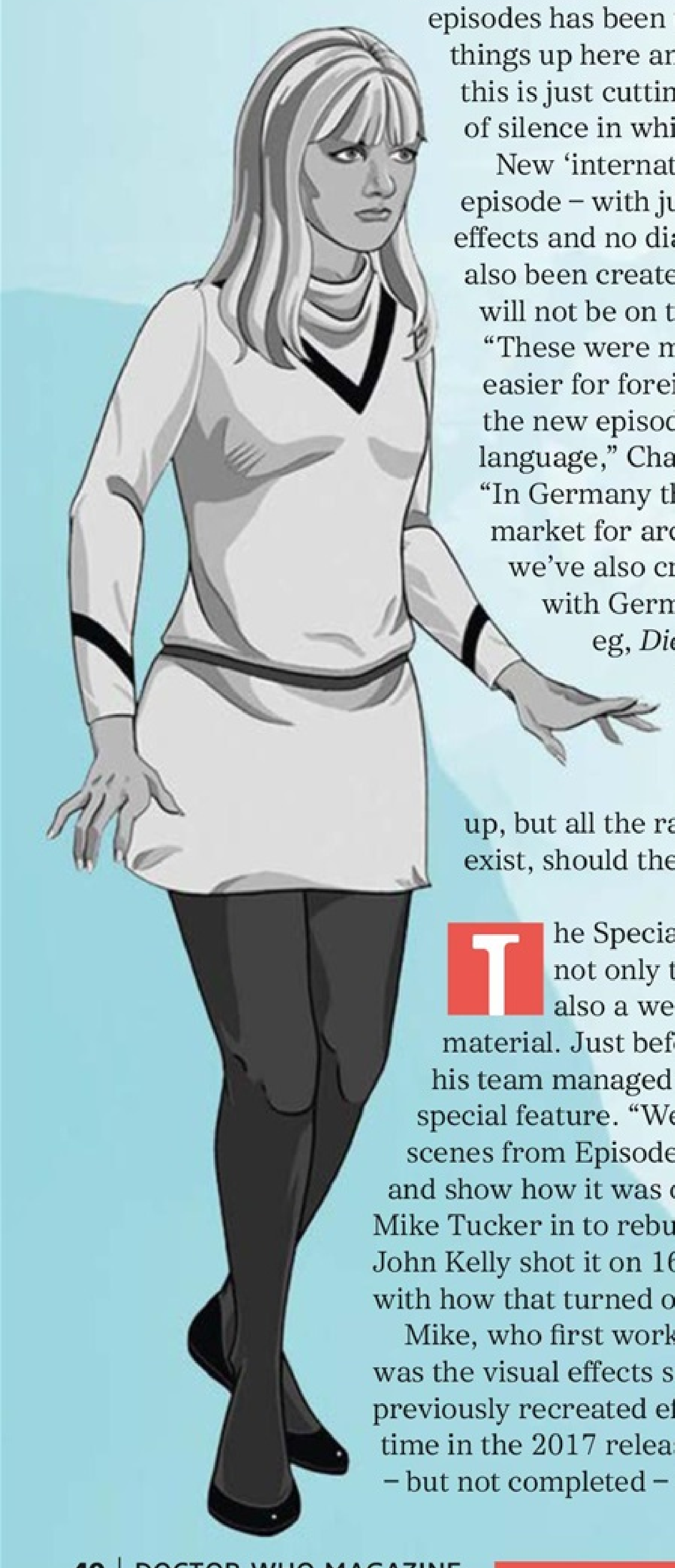
Below right inset: The Dalek production line as it appears in the Special Edition.

Bottom right inset: Graeme Harper is interviewed for the new making-of documentary.

→ as thoroughly as the drama required," says Charles. "The character shouts a lot in Episode Five and yet his lips barely move. His arms move, but his shoulders don't move with them. There's no rotational movement. He needed a lot more work, with many new poses, arms and expressions. And we've done all that. Those Episode Five Lesterson scenes have now been completely redone."

"Lesterson required quite a bit of new work," agrees Adrian, "and I was especially pleased at the new lighting effect I devised that crosses his face as a door opens in front of him in Episode Four."

As well as the animated characters, the pacing of the episodes has been tweaked, too. "We've tightened things up here and there," says Charles. "Mostly this is just cutting out long pauses and moments of silence in which nothing is happening."



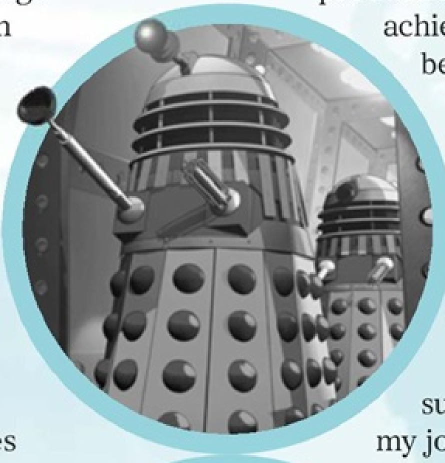
New 'international' versions of each episode – with just music and sound effects and no dialogue track – have also been created, although these will not be on the Special Edition. "These were made to make it easier for foreign markets to dub the new episodes into another language," Charles explains. "In Germany there's a growing market for archive *Doctor Who*, so we've also created a set of episodes with German title captions too, eg, *Die Macht Der Daleks* – Tiel Eins. I've no idea if a German publisher will ever pick the title up, but all the raw elements now exist, should they ever want to."

The Special Edition contains not only the new animation but also a wealth of exclusive bonus material. Just before lockdown hit, Charles and his team managed to complete filming on one very special feature. "We decided to take one of the model scenes from Episode Four [the Dalek production line] and show how it was originally made in 1966. We got Mike Tucker in to rebuild some of the original miniatures. John Kelly shot it on 16mm film and I'm really pleased with how that turned out."

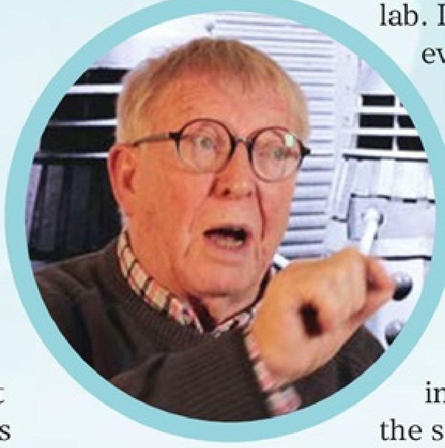
Mike, who first worked on *Doctor Who* in the 1980s, was the visual effects supervisor on the feature. He previously recreated effects using the techniques of the time in the 2017 release of *Shada*, a story first produced – but not completed – in 1979. "It's definitely the way forward for replacement effects, rather than doing something anachronistic," says Mike.

As well as the animated characters, the pacing of the episodes has been tweaked too.

Given the limited resources and technology that the Visual Effects Department would have had at its disposal, Mike is full of praise for the model work in the original production. "I'm always impressed by what was achieved back then. As I've said in interviews before, I admire the determination of the BBC FX guys in the 1960s and 70s to just give ambitious sequences a try – regardless of budget. They were fearless."



Camera operator John Kelly was responsible for setting up the shoot. "Lighting the model was straightforward – Mike had built it with the lighting in mind. Obviously, I had a big responsibility to make sure I took care of the precious film stock, do my job properly and then get the film safely to the lab. I went by the book, checked the gate after every shot, and it turned out looking great.



"I love the model work from *Doctor Who* around this period – for pretty much the entire original run of the series, in fact. The whole medium of television really was a rapidly developing art form back then, and it's so amazing to see the ingenuity and intelligence those teams put into creating such memorable, effective imagery. And, for me, any model has tenfold the style and character of a piece of lifeless CGI."

Elsewhere on the Special Edition, a major new feature is a making-of documentary, the production of which was affected by the current restrictions. "We found out that all of the *Doctor Who* episodes, from the start of Season Four [1966-67] to the start of Season Eight [1971], were rehearsed at a church hall in Kensington," explains Charles. "We'd planned to go along there to get some shots because it's not really changed since the 60s." Lockdown quashed that plan, so he had to get creative. "We contacted the vicar of the church and asked him if he could just walk around his empty church hall, filming with his iPhone!"

Charles worked over Zoom with his editor and a dodgy broadband connection to put the documentary together.

DOWN THE LINE

Making the special feature *Behind the Scene*, in which the Dalek production-line sequence is recreated, presented Mike Tucker and John Kelly with some unusual challenges.

"From my point of view the biggest issue was that a toy Dalek that was a cheap option back then is now a very expensive vintage collectors' item," explains Mike. "That meant I had to mould and cast multiples – exactly the situation they were trying to avoid in 1966."

For John, the main difficulty was in authentically matching the original shots. He also had the task of sourcing the black-and-white film stock and operating a camera similar to the ones that the *Doctor Who* team would have used in 1966.

"The production-line sequence was shot on 35mm film," he says, "probably on an Arriflex 35 IIC, with a fairly wide prime lens, very tight to the models, in a controlled studio environment and with loads of specialist filming equipment easily to hand. We shot using 16mm on an Arriflex BL fitted with a zoom lens, with limited equipment, in a meeting room at Television Centre... not the ideal production environment. It took a lot of adjustment to match that main shot."

The narrator of the documentary had to improvise too. "Toby Hadoke had to record his narration under his duvet!"

Two members of *Doctor Who* royalty feature on the documentary. "We managed to do the interviews with Graeme Harper [who worked on *Power* as a floor manager] and Clive Doig [vision mixer] just before lockdown kicked in."

Another exciting addition on the new release is a haul of previously unpublished photos. "We're really pleased to have been given access to a whole collection of images from the estate of the late Derek Dodd, who was the production designer on *Power*," says Charles. "There are also a number of short snatches of actual footage that he appeared to have rescued from the cutting-room floor that we're able to present for the first time. There are some wonderful shots in there, particularly of Robert James as Lesterson."

The Special Edition also contains a new episode reconstruction produced by Derek Handley, incorporating surviving footage and film frames. "Although there have been updated versions of many of the early [unofficial] recons," Derek points out, "*Power* was one story that has never had an updated version released, mainly because the old version was comparatively good in terms of picture and sound. However, around 2012 I started preparing a new version, hoping to include some CGI footage for many of the Dalek shots – particularly the end of Episode Four where we see the Dalek production line.

"By the start of 2013, I had pretty much finished the editing and was just waiting on the CGI, which was being done by a very talented animator called Simon Ayres. Simon had been busy modelling the sets and his work was looking very promising. Then we started to hear the rumours that Phil Morris had found some missing episodes. *Power* was one of the stories that was most talked about having been found, so the project was put on ice."

The rumours turned out to be partly true – Phil returned *The Enemy of the World* (1967-68) and most of *The Web of Fear* (1968) to the BBC – but, sadly, not *Power*. →

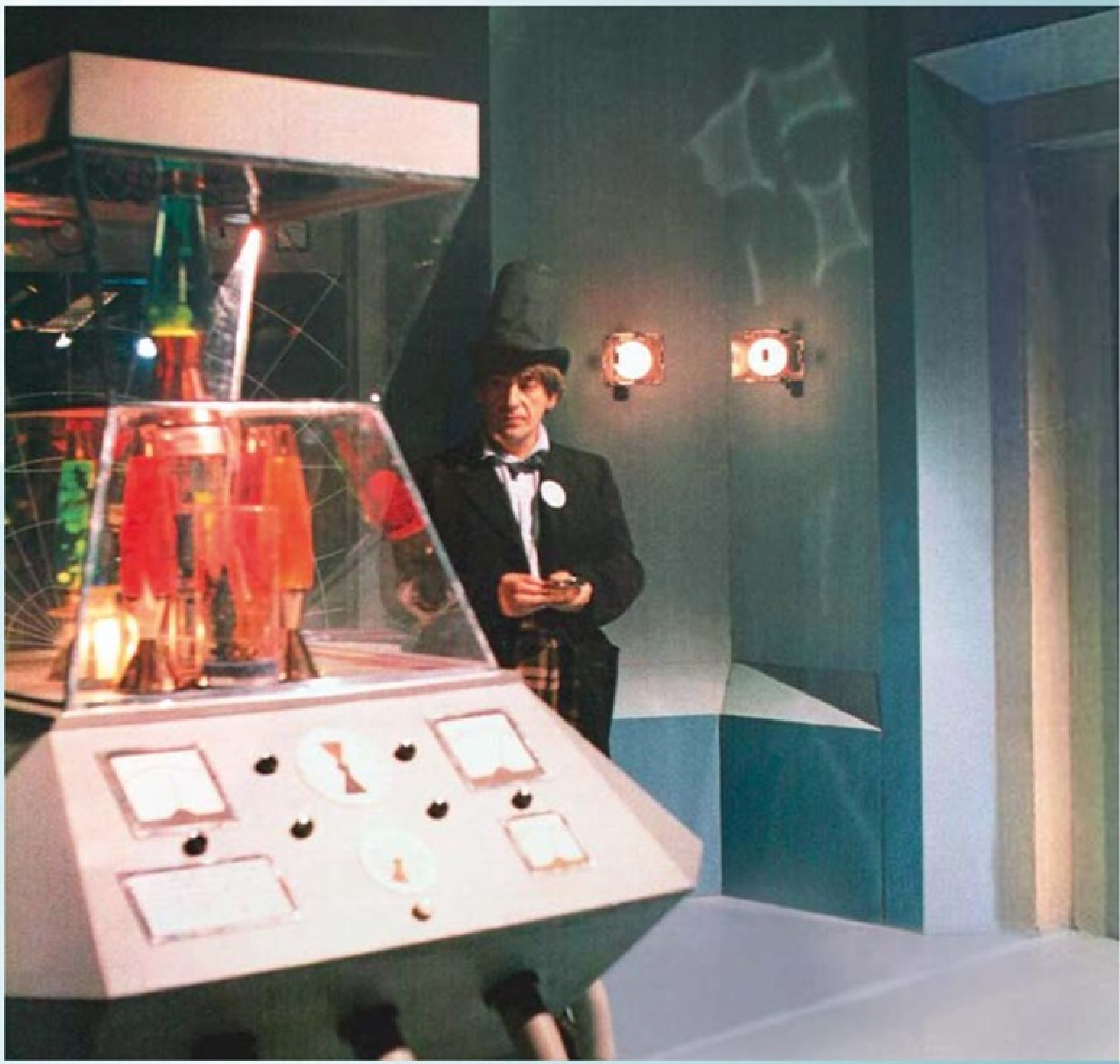
Above left: Mike Tucker with casts from a vintage toy Dalek.

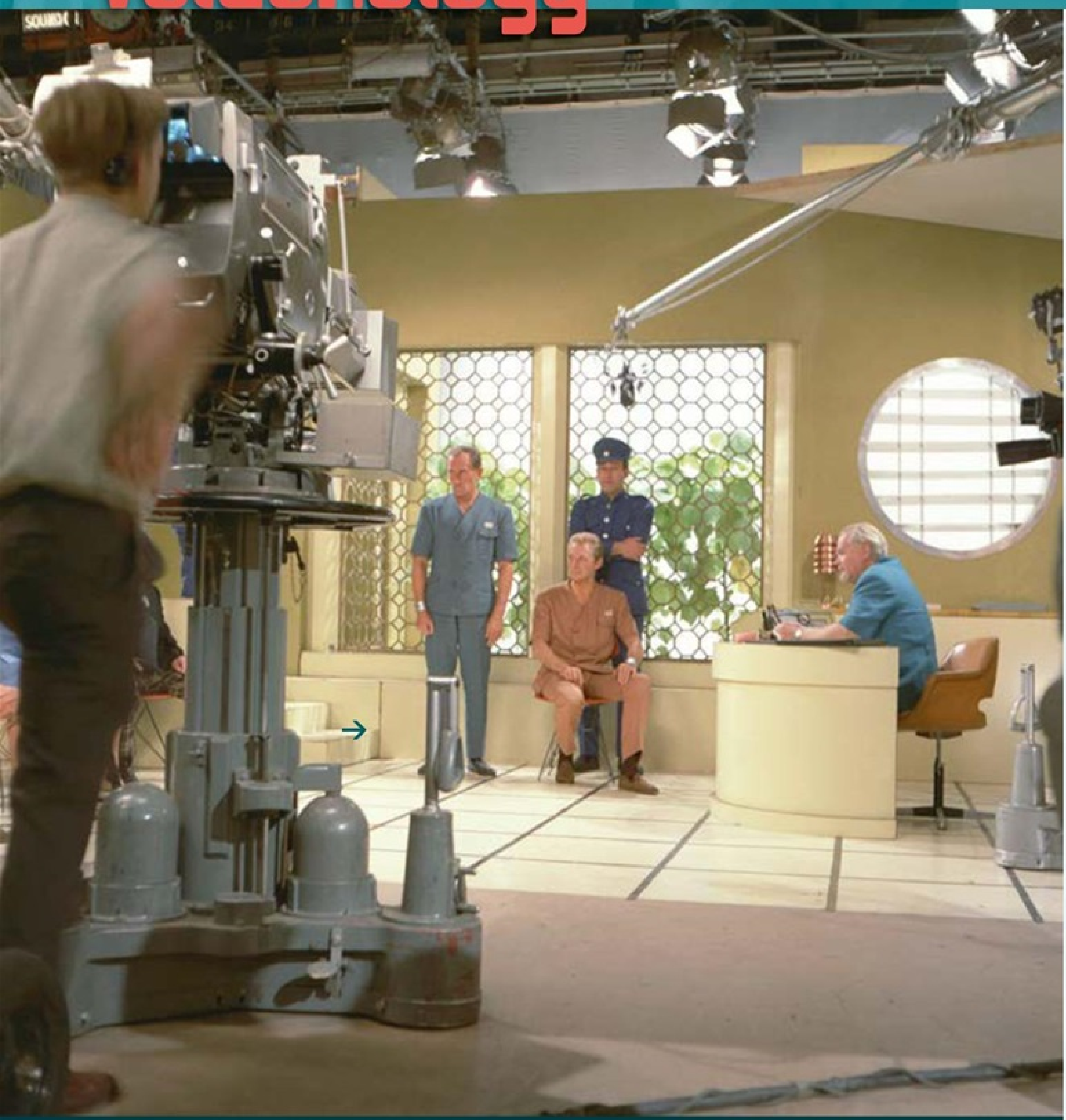
Above centre: John Kelly films the sequence.

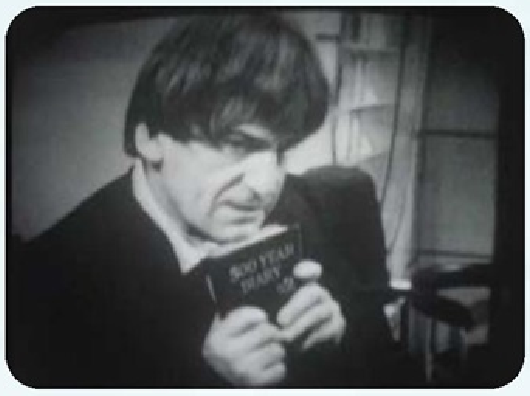
Above right: The recreated Dalek production line.

Below left: A frame from the newly discovered film footage of Lesterson (Robert James).

Below right: The Doctor (Patrick Troughton) considers his next move.







Far left: Recording a scene in the Governor's office with cast members including Bernard Archard (left, as Bragen), Nicholas Hawtrey (seated, centre, as Quinn) and Peter Bathhurst (right, as Hensell).

Left: Frames from the restored 8mm cine film clips featuring Polly (Anneke Wills), Ben (Michael Craze) and the Doctor.

Bottom from left: A destroyed Dalek beside the TARDIS in a telesnap from the closing moments of the story; Patrick Troughton as the eponymous hero in the 1954 *Robin Hood* episode *The Abbot of Saint Mary's*; a frame from newly discovered BBC Wales footage; an animated Dalek prepares to get its power!

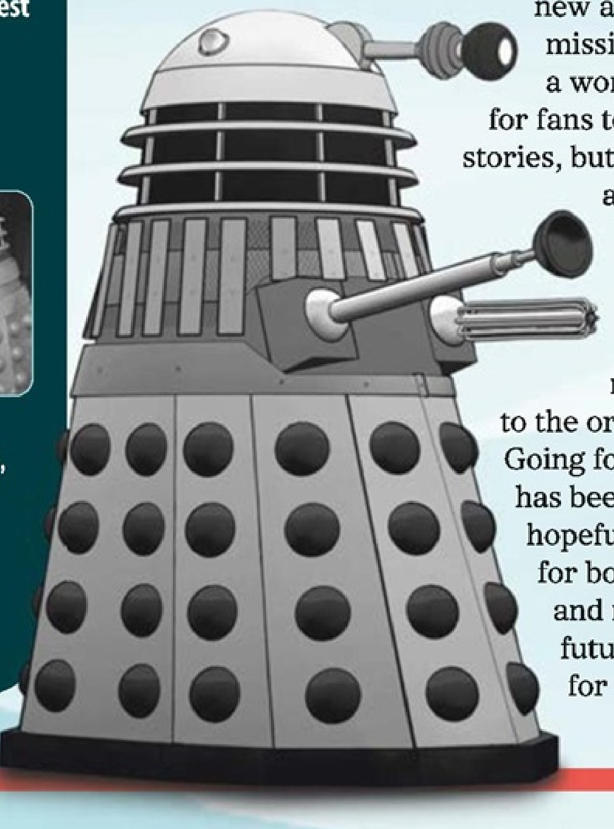
> "The flicker is gone from the 8mm cine clips and they now look amazing."

DEREK HANDLEY

Last year, production for the Special Edition of *Power* began and Derek got in touch with Charles. "I suggested to him that we should include the updated recon that I had started on years before. I got back in touch with Simon and he started work on the CGI sequences for me. The new version includes great quality scans from the original telesnaps and high-res scans from all the surviving photographic negatives, prints and slides. Mark Ayres has prepared a stunning new restoration of the soundtrack and Peter Crocker has cleaned up the bits of surviving film footage. The flicker is gone from the 8mm cine clips and they now look amazing.

"I think the end of Episode Four of the recon is a real highlight; with the already existing clips, the new short sequences and a lot of CGI, almost all of the last few minutes of the episode is moving footage!"

Derek believes there's room for fans of both animations and telesnap reconstructions of missing stories. "The new animations of the missing episodes provide a wonderful platform for fans to experience these stories, but there are a significant amount of fans that believe recons using the original telesnaps and photos provide a viewing experience much more authentic to the original production. Going forward I think this has been recognised and hopefully there will be room for both new animations and reconstructions on future releases to cater for all tastes." **DWM**



SPECIAL FEATURES

DISC 1

- Six animated black-and-white episodes

EXISTING SPECIAL FEATURES

- Audio commentaries presented by Toby Hadoke
- Audio options on the main feature: stereo, mono or 5.1 surround sound

NEW SPECIAL FEATURE

- Animation Gallery

DISC 2

EXISTING SPECIAL FEATURES

- BBC1 trailer
- 1963 title sequence film
- Audio of Dalek session recordings

NEW SPECIAL FEATURES

- Reconstructions of all six episodes, with optional narration from Anneke Wills
- 1993 audiobook version of *The Power of the Daleks*, presented by Tom Baker
- Compilation of all surviving film footage, including previously unseen clips
- Tristram Cary's incidental music score
- Photogrammetry featurette, looking at some of the sets

- Photo gallery in HD, featuring previously unreleased images

DISC 3

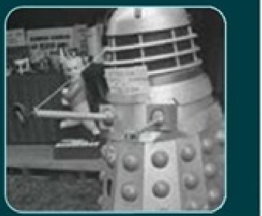
EXISTING SPECIAL FEATURES

- *Servants and Masters – The Making of The Power of the Daleks*
- Animation test footage

NEW SPECIAL FEATURES

- *The Power of the Daleks – From Script to Screen*: making-of documentary
- *The Power of the Daleks – Behind the Scene*
- *Whicker's World: A Handful of Horrors*
- *Daleks – The Early Years*: the 1992 VHS release

- *Robin Hood – The Abbot of Saint Mary's*: Patrick Troughton's earliest surviving television performance and one of the earliest known British television drama recordings of any kind
- *BBC South Today* footage
- *BBC Wales* footage
- *Blue Peter* excerpt
- *Newsnight* excerpt
- *BBC Breakfast* report



- Animation trailers
- Animatics
- 2016 BBC Radio spots
- PDF material including camera scripts, *Radio Times* cuttings, 1966 Audience Research Report, Programme as Broadcast (PasB) information, and expanded viewing notes by Andrew Pixley

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2020 The Results

What did **DWM** readers enjoy most about Series 12 of *Doctor Who*? And what were readers' favourite merchandise releases of 2019? The results of our annual survey can now be revealed...

The 2020 series of *Doctor Who* was packed with surprises, and until the final batch of readers' votes were counted, the winner of the Favourite Story category was similarly unpredictable. There were three front runners: *Ascension of the Cybermen*/*The Timeless Children*, which revealed the origins of the Time Lords; *Spyfall*, which featured the return of the Master, and *Fugitive of the Judoon*, which introduced Jo Martin as the Doctor. Ultimately, it was this mid-season episode, written by Chris Chibnall and Vinay Patel, that triumphed in the poll...

FAVOURITE STORY

1st	*Fugitive of the Judoon*
2nd	*Spyfall*
3rd	*Ascension of the Cybermen/ The Timeless Children*
4th	*The Haunting of Villa Diodati*
5th	*Nikola Tesla's Night of Terror*
6th	*Can You Hear Me?*
7th	*Praxeus*
8th	*Orphan 55*

Co-writer Vinay Patel says: "This is a lovely surprise and a massive relief because I was terrified about the reaction before it went out! Shout out to my pal and director extraordinaire, Nida Manzoor, and to the incredible Jo Martin, on whose performance this whole episode rests. You pray for your scripts to land in hands as good as these.

"I'm forever grateful to Chris Chibnall for trusting me with such a big moment in *Doctor Who*'s history. It's something I'll always be proud to have been a part of."

Co-writer Chris Chibnall says: "I'm so pleased this episode has come out on top – it was one of our collective favourites too. Every time we watched an edit, we'd all text each other going: 'LOVE that episode.' I can still remember Vin's face when I first told him what we were going to do with this episode. 'OK,' he said, looking a little stunned. I love working with Vin. His creative fearlessness and sense of fun were exactly what this story needed.

"I love that **Doctor Who Magazine** readers have responded positively to an episode that asks so many questions of the show's existing mythology. Buried deliberately in the middle of the season, setting a new course via a string of misdirects – the wonderful Judoon (and hooray that Pol-Kon-Don is a season poll winner) were there deliberately to take focus away from the narrative swerve we'd put in the middle of the episode.

"Like every episode, it's defined by the magnificent teamwork. Beautifully directed by Nida (who must always take the credit for first mentioning Jo Martin's name), stunningly shot by Sam Heasman, wittily, gracefully edited by Becky Trotman, our brilliant series editor. And, of course, the acting: Jo Martin is just perfect. And Neil Stuke and Ritu Arya, and Michael Begley as All-Ears Allan. Oh yes, and John Barrowman. Blimey. We kept so many secrets! It was hard work; at one stage we were barely able to keep track. I'm glad we did."

Top: Chris Chibnall, showrunner and co-writer of *Fugitive of the Judoon* (2020).

Above inset: Writer Vinay Patel.

Left: The two Doctors (Jodie Whittaker and Jo Martin) in *Fugitive of the Judoon*.

FAVOURITE VILLAIN

1st	The Master
2nd	Ashad, the Lone Cyberman
3rd	Zellin

Master actor Sacha Dhawan says: "Thank you so much to everyone – what an honour! When you incarnate such a role, you never know how the Whoniverse will respond. I was so nervous when that first episode went out. I can't thank you guys enough for all your love and support. You genuinely inspire me to do what I do, so thank you. Here's hoping there will be more to come..."

FAVOURITE CREATURE

1st	The Judoon
2nd	The Cybermen
3rd	The Skithra

Executive producer Matt Strevens says: "We're delighted that readers enjoyed the return of the Judoon as much as Vinay, Chris and the whole team had fun in bringing them back. Seeing them return to the world of *Who* and sparring with the Thirteenth Doctor was a blast for us all."

Far left inset: Actor Sacha Dhawan.

Left: Sacha as the Master in *Spyfall* (2020).

Below left: Pol-Kon-Don in *Fugitive of the Judoon*.

Below centre: The ruins of Gallifrey in *The Timeless Children* (2020).

Below right inset: Production designer Dafydd Shurmer.

Bottom right: The Fugitive Doctor's TARDIS.

FAVOURITE EFFECTS

1st	Gallifrey in ruins
2nd	The infection in *Praxeus*
3rd	The animated sequence in *Can You Hear Me?*

Visual effects producer Pete Levy says: "A big thank you from everyone at DNEG to the readers of **Doctor Who Magazine** for choosing the destroyed Gallifrey sequence for Favourite Effect. This is an honour – we had so much fun destroying (and building) the Citadel!"

FAVOURITE MUSIC

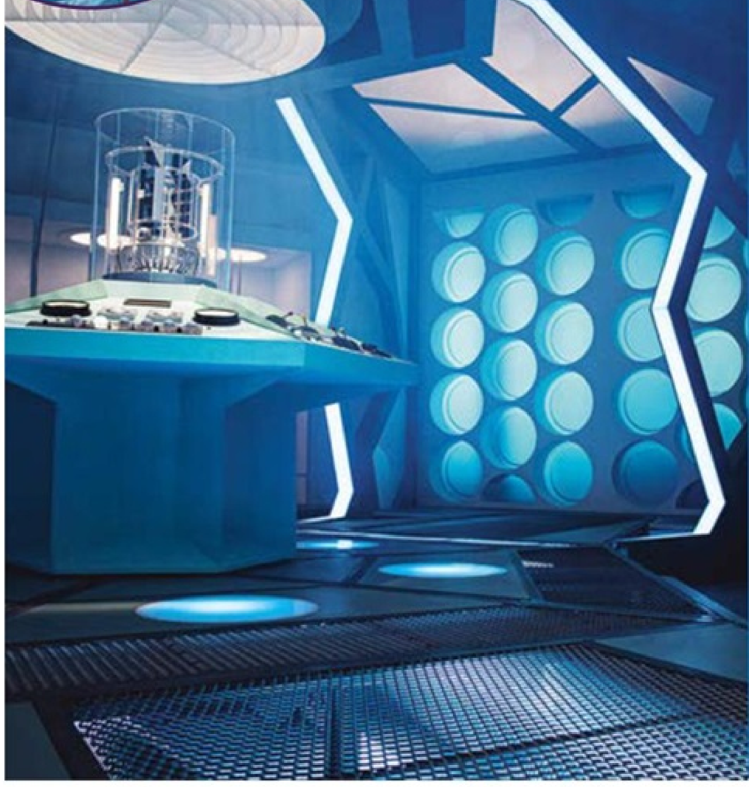
1st	*Spyfall*
2nd	*Fugitive of the Judoon*
3rd	*Ascension of the Cybermen/ The Timeless Children*

Composer Segun Akinola says: "It's rare to get the opportunity to enter the world of Bond musically, so it should be no surprise to hear that I had an outrageous amount of fun writing the score for *Spyfall*. I'm really pleased to know that others enjoyed it too!"

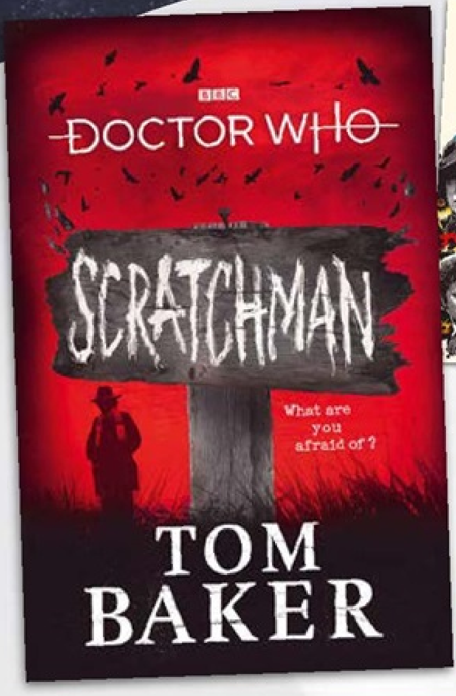
FAVOURITE SET DESIGN

1st	The Fugitive Doctor's TARDIS
2nd	The Capitol on Gallifrey
3rd	The Villa Diodati

Production designer Dafydd Shurmer says: "Thank you very much to **Doctor Who Magazine** and all its readers from the production design team! We had a great time creating this 'retro-style' TARDIS for the Fugitive Doctor's control room – mixing retro and modern is always fun to do."



MERCHANDISE POLL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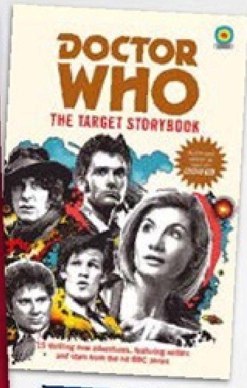

DOCTOR WHO
THE TARGET STORYBOOK

WHAT'S IN A NAME?
DOCTOR WHO
STAR TALES

FAVOURITE BOOK

1st	*Scratchman*
2nd	*The Target Storybook*
3rd	*Star Tales*

Co-author James Goss says: "They said it couldn't be done, but Scratchman lives at last, and very much as Tom Baker originally intended it. I'm so grateful to Tom for his time, his kindness, his ideas and his endless patience with me as we made a book that was every bit as horrible, thrilling and mad as it could be. The world is all the better for a *Doctor Who* book by the great man himself. And yes, we finally made *Doctor Who* play pinball with the Devil."

FAVOURITE BIG FINISH AUDIO

1st	*The Legacy of Time*
2nd	*Ravenous 4*
3rd	*The War Master: Anti-Genesis*

Producer David Richardson says: "What a wonderful accolade! All that hard work has paid off – a story literally years in the making, with a massive cast and carried along just by the sheer joy of all things *Doctor Who*. Gosh, we were still rewriting it during editing, as an actor would become available for a cameo. ('Look, we could have a scene with the Brigadier in just there!') It holds a very special place in my heart, and I'm just thrilled to bits that people who listened to its epic six hours feel the same way too. Here's to the next 20 years of Big Finish!

DOCTOR WHO
THE LEGACY OF TIME

BBC
DOCTOR WHO
THE FLIGHT OF THE SUN GOD
NEV FOUNTAIN
SUNGOD INTERGALACTIC
READ BY NICOLA BRYANT

FAVOURITE BBC AUDIO

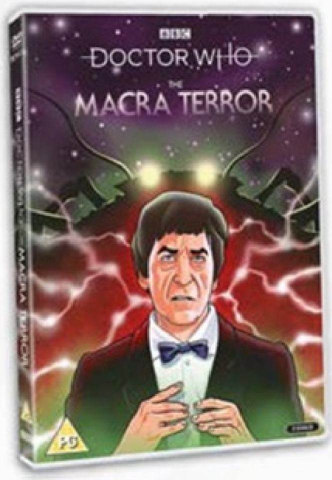
1st	*Flight of the Sun God*
2nd	*The Winged Coven*
3rd	*Scratchman*

Writer Nev Fountain says: "Thanks! What a lovely surprise. I promise I won't let this huge honour go to my head, but just for your info – those people who did vote for *Flight of the Sun God* now legally belong to me, and when I die, I have left instructions that they be buried alongside me in my opulent tomb in Surrey."

BBC
DOCTOR WHO
THE WINGED COVEN
PAUL MAGRS

FAVOURITE OTHER MERCHANDISE

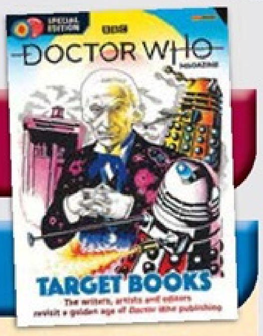
1st	*The Macra Terror*
2nd	*The Collection – Season 23*
3rd	*The Collection – Season 10*


BBC
DOCTOR WHO
MACRA TERROR

Producer Charles Norton says: "Thank you to everyone who voted for *The Macra Terror* and thank you to everyone who worked on it too. I'm so glad that it's gone down as well as it has. And I'm even more glad that nobody has yet spotted an especially massive cheat we pulled with one of the lead characters!"

DOCTOR WHO
THE COLLECTION
SEASON 10
DOCTOR WHO
THE COLLECTION
SEASON 23

DWM POLL


SPECIAL EDITION
DOCTOR WHO MAGAZINE
TARGET BOOKS

BEST ISSUE

1st	Special Edition 53: Target Books
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BEST COVER

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BEST INTERVIEW

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3rd	Andrew Cartmel (543, 545, 546)

BEST SPECIAL FEATURE

1st	The Christopher Barry Archive (541)
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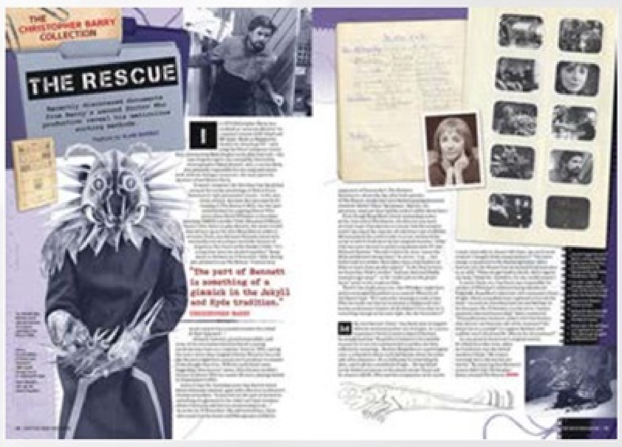
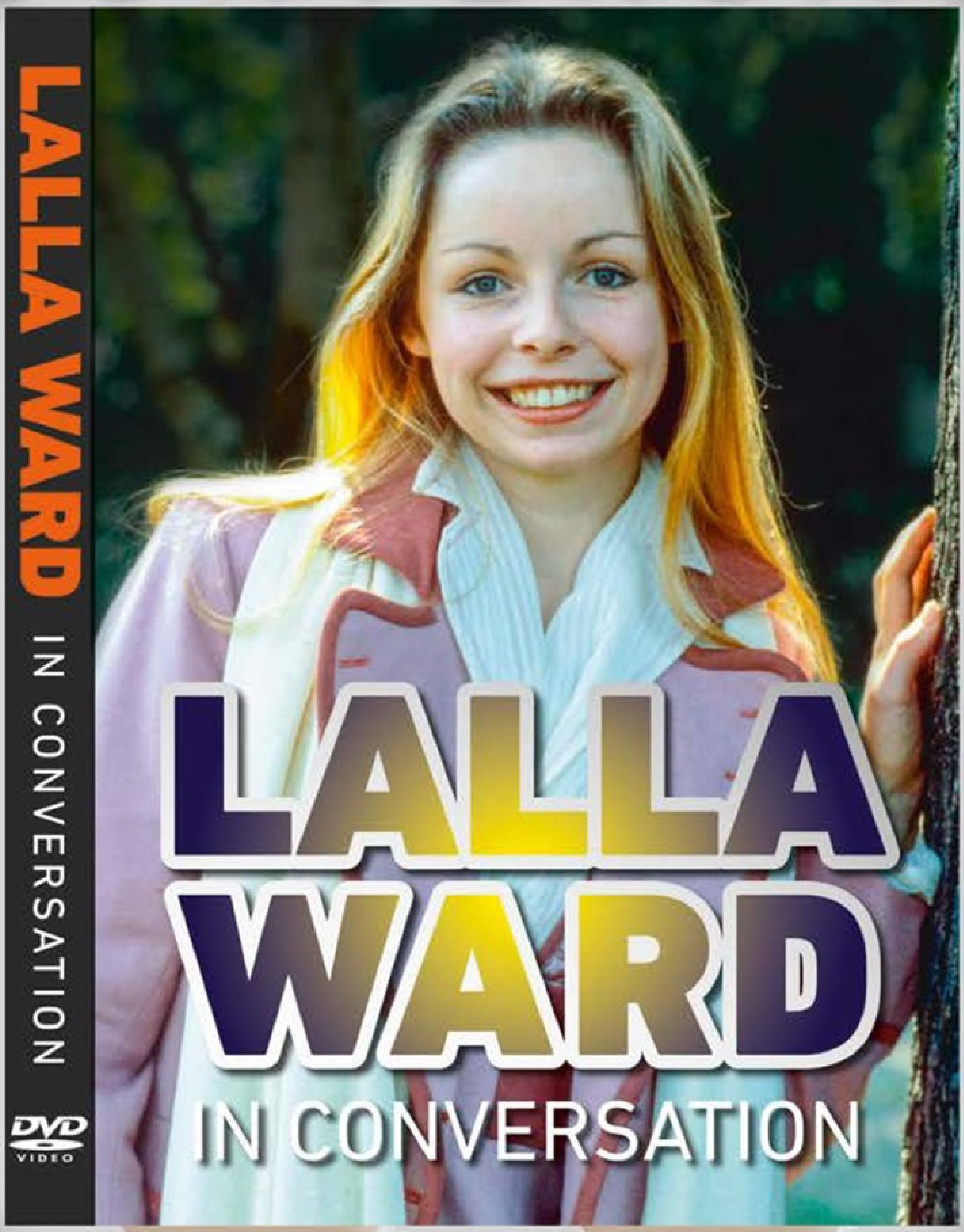

THE CHRISTOPHER BARRY COLLECTION
THE RESCUE

BEST REGULAR FEATURE

1st	Gallifrey Guardian
2nd	Episode Previews
3rd	Production Notes

LALLA WARD
IN CONVERSATION



A BRAND NEW INTERVIEW DVD CELEBRATING 40 YEARS OF ROMANA II

Actor, writer, illustrator, textilist, ceramicist, known for her charitable work, and most recognisable for playing the second incarnation of companion Romana, alongside Tom Baker's **Doctor Who**.

Before moving to Hong Kong, **Lalla Ward** agreed to this rare and extensive interview, to celebrate forty years of Romana II and raise money for **Denville Hall**, the residential home for members of the theatrical profession.

Join fellow actor, author and friend **Michael Simkins** as Lalla talks in depth about her childhood, life and loves, with warmth, frankness and honesty. She also discusses her career in detail, from Hammer horror's **Vampire Circus,** to playing Ophelia opposite Derek Jacobi's **Hamlet**, to starring in **Doctor Who** from 1978 to 1981, and more recently with **Big Finish Productions**!

Introduced by Martin Parsons **Running time:** 60 minutes approx **A Honalee Media Ltd Production**

PLEASE ORDER YOUR COPY OF **LALLA WARD IN CONVERSATION**
FROM US ON **EBAY** OR BY EMAILING **MAIL@HONALEEMEDIA.CO.UK**
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All profits from the sale of this DVD are donated to Denville Hall

WHEN SUSAN MET ACE

Carole Ann Ford and Sophie Aldred topped and tailed *Doctor Who*'s original TV run as the Time Lord's first and last travelling companions. They came together recently for a TV quiz show and reflected on their time in the TARDIS.

Interview by **GRAHAM KIBBLE-WHITE**

Below: Sophie Aldred and Carole Ann Ford team up for *Pointless Celebrities*.

A long time ago (30 September 2019) in a galaxy far, far away (Elstree Studios, Borehamwood), there came an assemblage of fantastic personas. Doctor Who Magazine was there to witness it.

They met just before teatime. From the worlds of Harry Potter: Gregory Goyle and Blaise Zabini. There was also Triffid-fighter Bill Masen, Narnian witch's familiar Ginarrbrik, Robin Hood's strong-arm Little John and Trillian from *The Hitchhiker's Guide to the Galaxy*. Plus – and of most significance to us – two of the Doctor's most beloved companions: Susan and Ace.

Discussion did not countenance their collective fabulousness, but instead the logistics of maintaining screen continuity while donning and removing reading glasses. This was the pre-show run-through for the recording of a sci-fi and fantasy-themed instalment of BBC One's Saturday teatime quizzer, *Pointless Celebrities*.

The episode aired not so long ago (23 May 2020), featuring actors Josh Herdman, Louis Cordice, John Duttine, Kiran Shah, Clive Mantle, Sandra Dickinson, Carole Ann Ford and Sophie Aldred. If you didn't catch it – well, sadly, by the time DWM is on sale, it will have fallen off the BBC iPlayer. But it will surely re-enter TV's orbit before too long.

POINTLESS
POINTLESS
POINTLESS

For us, it offered a wonderful opportunity to sit down with the first and last companions from *Doctor Who*'s original TV run, before recording of the show got underway. Carole originated the role, playing the Doctor's granddaughter, Susan, over 1963 and 64, while Sophie gave it a kick up the 80s when she was cast as the more assertive Ace in 1987. **DWM** joined both in Carole's dressing room...

Do you remember when you first met?

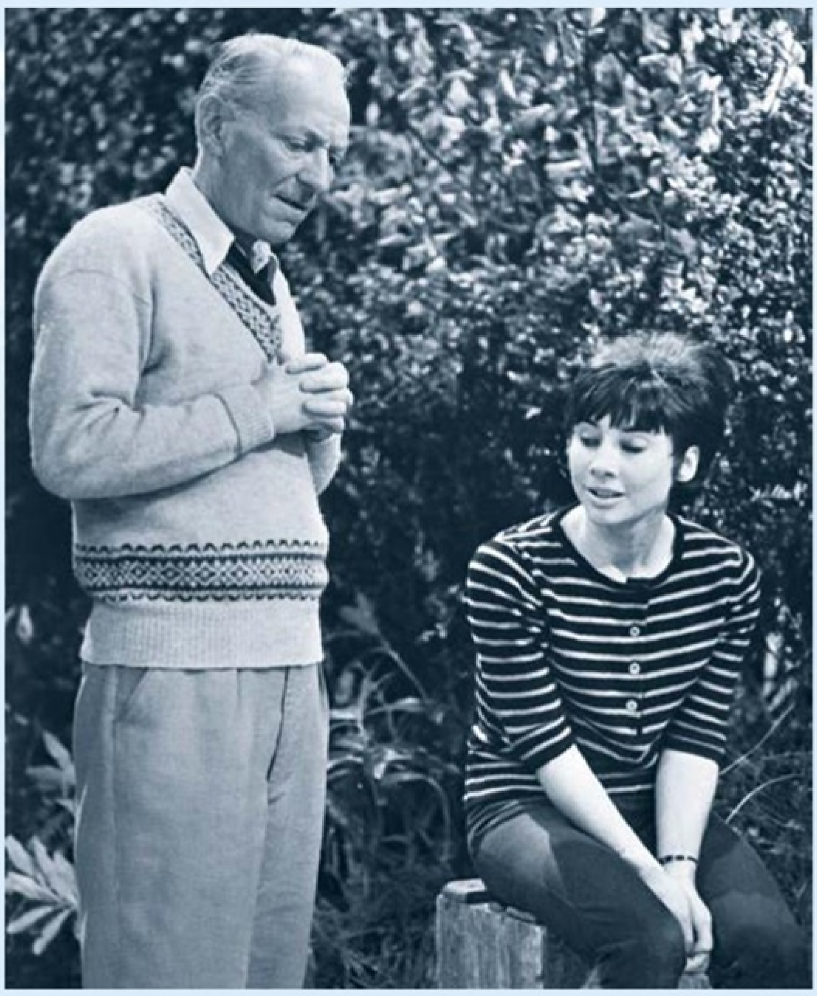
Sophie: It was probably a convention. But they all merge into one.

In terms of the characters you played in *Doctor Who*, they were incredibly different, but essentially it was the same role.

Carole: Oh, no, we didn't have the same role. Not at all! Couldn't be more different!

Sophie: [to Carole] You're unique among *Doctor Who* companions, because you're not really a companion, are you?

Carole: Well, no. I'm what started off the companion 'thing'. Because I was Doctor Who's granddaughter, and we were travelling together and therefore *being* companions. And when I... [Stops herself.] I was going to say something naughty there. Let's say, when I 'went off', when I left him, he was very lonely. And so the next time he met anything even vaguely resembling me – [Maureen O'Brien played Susan's successor Vicki] – he invited them on board the ship. Happy ever after. And that's how it continued.



By the time we got to Ace, she was able to do things that maybe Susan couldn't.

Carole: [to Sophie] Oh, you were feisty! I envied you. *Envied you!*

Sophie: By 1987 it was time for a realistic role model, I guess. Because the companions were very much a product of their age. It's difficult looking back now, because people didn't necessarily realise there weren't strong young female roles on TV at the time. So up I turned with my baseball bat, whacking Daleks and taking out Cybermen with gold coins.

Carole: All the things I wanted to do! In the original discussions for Susan, she was supposed to be able to do anything telepathically and physically. And be incredibly strong. I could have certainly done the physical part because I was a trained acrobat and dancer... and swimmer and rider. I could have offered all those gifts →

> **"OH, YOU WERE FEISTY! I ENVIED YOU!"** CAROLE ANN FORD

Above: The line-up for the sci-fi and fantasy episode of *Pointless Celebrities*, first broadcast on BBC One on 23 May. Back row: Sophie, Carole, host Alexander Armstrong, Sandra Dickinson and John Duttine. Front row: Clive Mantle, Kiran Shah, host Richard Osman, Josh Herdman and Louis Cordice.

Below left: William Hartnell and Carole rehearse a scene for Carole's final story as a *Doctor Who* regular, *The Dalek Invasion of Earth* (1964).

Below right: The Doctor (Sylvester McCoy) and Ace (Sophie Aldred) take refuge from an alien aggressor in *Remembrance of the Daleks* (1988).

Above left: The Doctor watches as Ace emerges from the sea in *The Curse of Fenric* (1989).

Above right: A sequence in *Battlefield* (1989) involving a water tank could have cost Sophie her life.

Below left: *The Man on the Bicycle*, an episode from the BBC series *Suspense*, was broadcast on 18 March 1963 and helped bring Carole Ann Ford to the attention of the original *Doctor Who* production team. Pictured are Alan Browning as Reggie Portman, Carole as Jacky, Kenneth Mackintosh as Wing Commander Cole, and Drewe Henley as Fred.

Below right: Barbara (Jacqueline Hill) and Susan (Carole Ann Ford) are held back by John (Stephen Dartnell) in *The Sensorites* (1964).

→ to them. But no, I wasn't allowed. Occasionally, whenever I was permitted to climb or something, I had to slip and twist my ankle, which was very annoying.

Sophie: Whereas when we got to 1987, I think the budget was really small. So John Nathan-Turner, who was our producer, he was only too happy for me to do all my own stunts. Oh, my goodness... I dived headfirst into the sea [in *The Curse of Fenric*, 1989].

Carole: Lovely!

Sophie: I was filmed underwater in Lulworth Cove. It was April and it had just been snowing. I nearly got hypothermia. And I was jumping around all over the place with explosions and so on.

Carole: Yes, but if you hurt yourself and they lost you and couldn't film, what then?

Sophie: Well, it's extraordinary, isn't it? Because you could never do that now. I did have an accident in a tank of water [during the recording of *Battlefield*, 1989], which split at the front, and Sylvester [McCoy, playing the Doctor] saved my life.

Carole: Oh, wow!

Sophie: He was outside the tank and he saw what was happening. He shouted, "Get her out of there!" at the top of his voice. I instinctively just put my arms up, and they pulled me out. The tank then burst, and glass and water went all over the studio floor. It was extraordinary, actually.

Carole: Well, obviously it hadn't been tested as it should have been.

Sophie: Well, apparently, they'd not really allowed for the fact that I was moving around in there. Because, of course, when you move, it puts more pressure on the glass.

When Ace joined the show, it's not as if she was promoted as a more empowered type of companion, was she?

Sophie: Yes, there wasn't really any mention of that.

Carole: Was it your idea or theirs?

Sophie: No, it was their idea. When I went for the audition, I thought to myself, "This is a bit strange, because I'm not the girly-girly type at all." I was a tomboy growing up, and I played football and cricket. My impression of a *Doctor Who* girl was that they screamed a lot and twisted their ankles.

Carole: Ha-ha!

Sophie: And wore high-heeled shoes in quarries, which was never a sensible thing in my opinion.

Carole: I never wore high heels. I wore boots – but still managed to twist my ankles.

Sophie: Then, of course, when I got the script, it all made sense. Sylvester and I got on – *get on* – incredibly well, which always helps. He liked the idea of having this strong character as well and he was incredibly generous in allowing me to have a lot of the storylines, because he wanted to be more of a mysterious Doctor and step back a bit.

Granted, it was the early 1960s, but, Carole, do you think they missed a trick in terms of what Susan could have done?

Carole: And how! I was always launching myself at Verity [Lambert, the producer], saying, "How about we change it this time? How about I do this?" She would reply: "No, no, we don't see it like that." We didn't have any strength at all in those days.

> **"JNT WAS ONLY TOO HAPPY FOR ME TO DO ALL MY OWN STUNTS."**
>
> SOPHIE ALDRED

And, Sophie, were you aware at the time that your character was a role model? Because you were very young, weren't you?

Sophie: Well, I wasn't *that* young, I was playing 16, but I was 24, which was really useful because I'd been around a little bit by then. I was probably much bossier than I should have been. But I really had a very clear picture of what she was like, and Sylvester backed me up all the way. People loved it, and it really worked.

Carole: What about the scripts? Did you ever change them?

Sophie: Nope!

DO THE *SHAKE* 'N' CHAT!

Carole and Sophie appeared together in the unofficial *Doctor Who* video spin-off, *Shakedown: Return of the Sontarans*. "That was in 1994," recalls Sophie, "not long after I met my husband [presenter Vince Henderson]."

Set on board a spaceship, it was shot on *HMS Belfast*, a decommissioned World War II warship permanently docked on London's South Bank. It was a working tourist attraction and, Carole says, a challenging location.

"Do you remember they had these tourist boats going past? And you would hear this loud hailer: 'WE'RE ABOUT TO GO UNDER THE TOWER OF LONDON. OH, AND WE MUST POINT OUT THE *HMS BELFAST*.' We'd be in the middle of filming and had to stop everything."

But that wasn't all. "The worst thing, Sophie, if you remember, they had the toilets just above where we were. Hah! Big pipes, and whenever anybody flushed – *rumble, rumble*! And we'd have to stop again. Or they had this sort of hatch above us, which wasn't locked, and kids would inevitably come past, lift it up and say, 'Hey! What's going on down there?!'"

Despite the problems, Sophie has one particularly fond memory. "My costume was wonderful. It was knitted. I think it had been designed for an exhibition by somebody who made lampshades. I loved it, I thought it was gorgeous."

"Did you keep it?" wonders Carole.

Sophie sighs. "No – I had to give it back."

Carole: Oh, lucky you!

Sophie: Andrew Cartmel, who was our script editor, he was just absolutely in tune with a young, 80s, feisty woman. After my first story [*Dragonfire*] I met up with all the writers. We went out together and I think they got the measure of me as a person, and melded Ace and me, in a way.

What did appearing in *Doctor Who* do for you professionally?

Carole: Quite honestly, my career was going really nicely before it came along. I was doing exactly what I wanted to, which was be a character actress, able to immerse myself in different roles. I never wanted to play big flashy leads, I just wanted good parts. I was working in all the media – theatre, television, film, you know – and it was all wonderful. I enjoyed every minute of it. Then *Doctor Who* happened and it was all... changed. I kept saying, "But, why? Why can't you cast me?" "Oh, because everybody only thinks of you as Susan." It had too much of an impact. It wasn't a favourable thing for me.

Did you ever get that, Sophie?

Sophie: Well, I was very lucky. Concurrently to *Doctor Who*, I also got a job as a children's TV presenter on this programme, *Corners*.

Carole: Brilliant.

Sophie: So nobody really typecast me because they went, "Oh, she can present and act." Then I went on to do a West End show, so it wasn't really... It wasn't limiting.

But that hadn't been calculated on your part?

Sophie: No. It was a happy accident, because I think a lot of people do come a cropper, don't they?

Carole: Oh God, yes! The annoying thing is, I'd done all that before I did *Doctor Who*.

Carole, you have now returned to the fold, reprising Susan for Big Finish audio adventures. Do you feel they write her in a more powerful way?

Carole: Oh, yes. They've even written her older, and she's in command of the whole of Gallifrey, or something. She is... not a high priestess. She's a... What do they call them?

Sophie: She's a Time Lord.

Carole: Yes, a Time Lord.

Sophie: You must be, because Susan was the Doctor's granddaughter, so genetically... Have you got two hearts?

Carole: Of course I have! All the fans tell me I am technically a Time Lady with two hearts.

Do you take satisfaction from that? Or do you wish it had been that way a long time ago?

Carole: Oh, I wish too much and you can't go on wishing. What's finished is finished. Get on with the next thing.

Sophie, you also work with Big Finish. Are both of you able to have an input on the material you do?

Carole: No, no, no.

Sophie: You don't need to, really. I've never felt the need to. The thing is, the people who are writing the scripts are such fans of the show themselves, and they've grown up with the characters...

Carole: And they're such professionals and they know how to do it. They do it very well.

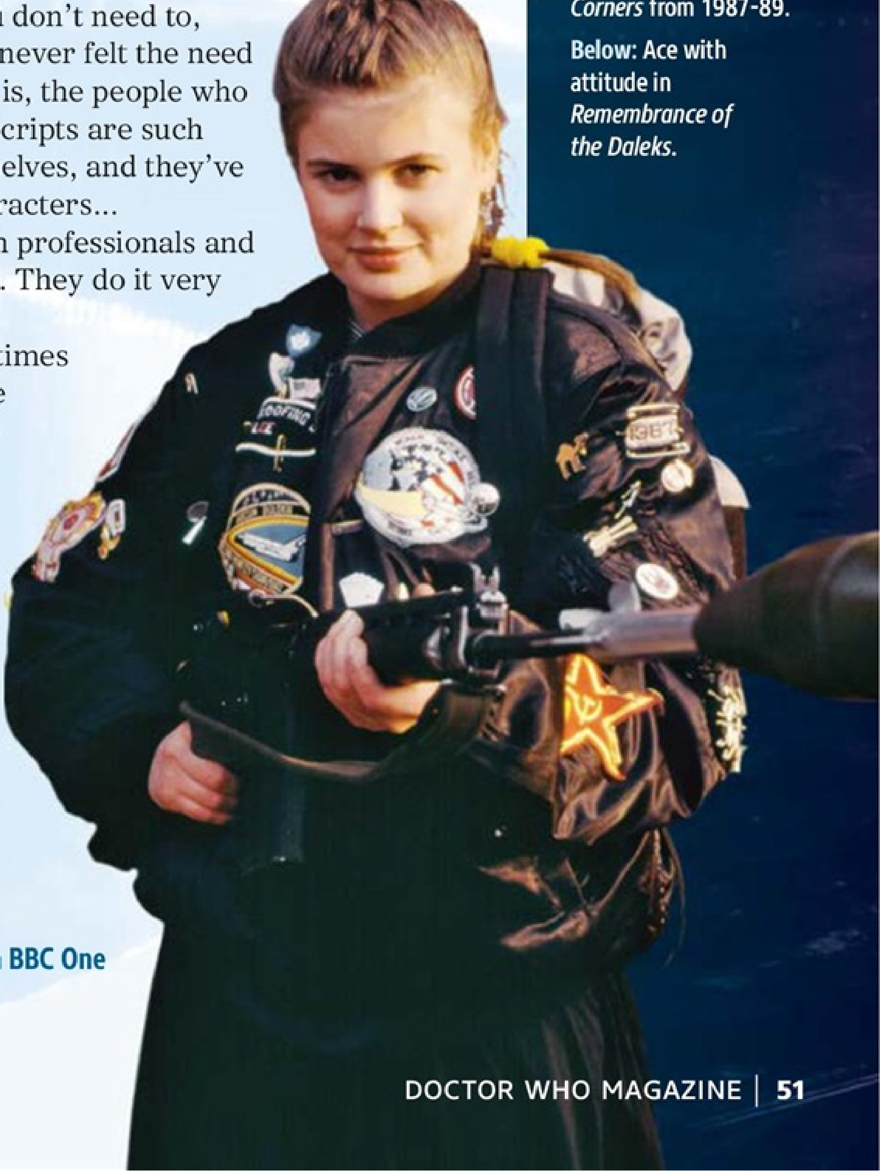
Sophie: Although, sometimes somebody will say "Ace screams" and I have to remind them that, "No, Ace never ever screams." Never. She yelled, but she didn't scream.

Carole: Were you ever asked to scream in the TV show?

Sophie: I was, and I didn't.

Carole: Good for you! **DWM**

***Pointless Celebrities* airs on BBC One on Saturday nights.**



Above left: The cast of the unofficial *Doctor Who* spin-off *Shakedown: Return of the Sontarans* (1994) included Rory O'Donnell (as Nikos), Sophie (Mari), Carole (Zorelle), Brian Croucher (Kurt) and Jan Chappell (Lisa Deranne).

Above right: One of the reimagined Sontarans in *Shakedown*.

Left inset: Sophie presented the children's series *Corners* from 1987-89.

Below: Ace with attitude in *Remembrance of the Daleks*.

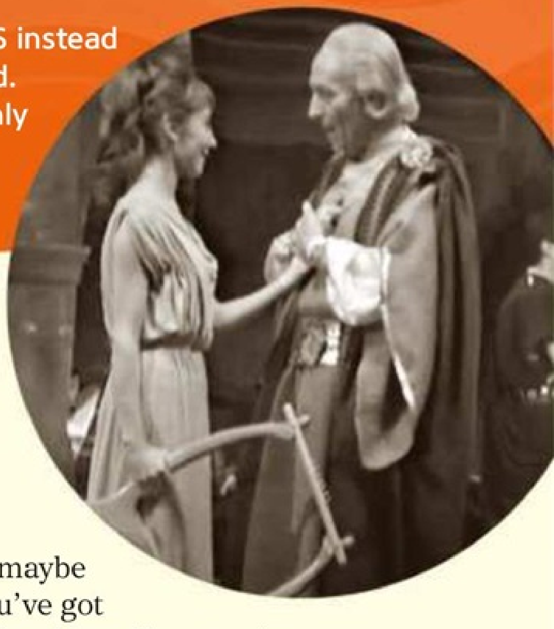
A Holiday For The Doctor

Running out of things to watch during lockdown? Here's another themed collection of recommended episodes that are available on DVD and streaming services...

Feature by
JACQUELINE RAYNER

It's not impossible that holidaymakers will jet off to the sun this summer, but it's not all that likely. Most holidays have already been cancelled. Even when restrictions lift, some will be cautious about travelling anyway – and don't forget those who, for reasons of health or finance, aren't able to trot the globe at any time.

So let's take a trip in the TARDIS instead and be reminded of the beauty of our world. Let's dream of the places we might go if only we could, and let the Doctor be our guide while we stay, hopefully safely, at home...



THE ROMANS

Who wouldn't want to laze around a beautiful Italian villa eating grapes? Add in some entertainment (lyre music and a gladiator tournament, anyone?), maybe browse the local markets, and you've got the perfect trip. There may be a few downsides – eating ants' eggs, being sold as a slave or pursued by a salacious emperor, facing lions or nearly being poisoned – but at least you'll get to see all sides of the place. Vicki thinks Rome is boring, but *The Romans* is anything but.

THE GUNFIGHTERS

So fill up your glasses
And join in the song
The Wild West is calling
And you can't go wrong

We promise you viewers
A great afternoon
If you take in all the pleasures
Of the Last Chance Saloon

Here in old Arizona
We'll strike up a tune
While you take in all the pleasures
Of the Last Chance Saloon

Miss Dupont will play piano
Deadeye Steven will croon
While the Doctor greets you warmly
At the Last Chance Saloon

(Seriously, this is a fabulous story.
With singing!)

THE ENEMY OF THE WORLD

It starts out at an Australian beach and voyages to the Central European Zone, taking in Hungarian volcanoes, Alaskan wine, Canadian wheat and Ukrainian grain – not to mention, of course, Mexican accents. (And if that's not enough, the only surviving prints were discovered in Nigeria!) Will lockdown viewers sympathise with Colin, who's desperate to see the surface after five years underground? Or Mary, who sensibly – although in this case wrongly – believes it's far too dangerous to venture out?

THE TIME MONSTER

Sadly, no travel agents were offering package tours to ancient Atlantis even when the industry was fully running (although you could hop over to the island of Santorini, its alleged real-life location). But if you do manage to get there somehow, be sure to explore the catacombs, pick some daisies and collect a few crystal souvenirs. Elaborate wigs and beards are de rigueur, and don't be afraid to bare a little flesh. The visit might well be a lot more fun than you were expecting!

THE SEEDS OF DOOM

The Fourth Doctor and Sarah head off to the loneliest spot on Earth: Antarctica. With temperatures below minus ten degrees, you don't need a swimsuit or beach ball, but naturalists might well find something to interest them. Just be careful not to cause the total destruction of all life on the planet. Only a little of this story is set outside the UK, but the rest contains plenty for those who prefer a 'staycation' in a lovely English country house with extensive, and well-composted, gardens...

THE MASQUE OF MANDRAGORA

Back to Italy a mere 1,400-odd years after *The Romans*. It's still beautiful (gorgeous if rather Welsh scenery, incredible costumes) but also still a little bit dangerous (murderous cultists, intelligent spirals of pure energy). Check out the local cuisine (mainly oranges and salami sandwiches). For the more sporty types there's horse-riding and fencing, and don't forget to save some energy for all the dancing. If you're really lucky, you might get to see a lunar eclipse!

ARC OF INFINITY

For only the second time in *Doctor Who*, an overseas location appears as itself in the show. Time Lord pioneer Omega has a base in Amsterdam, which just happens to be where Tegan Jovanka's ended up too. Fancy that! Viewers are treated to a picturesque tour of the locale complete with canals and steam organs – but watch out for anti-matter chicken monsters (bad) and Peter Davison's portrayal of Omega, complete with Rice Krispies (good).

PLANET OF FIRE

Getting one up on Amsterdam, Lanzarote (one of the Canary Islands) not only appears as itself, but also portrays an alien planet. Peri says it's boring and she's off to Morocco, but don't listen to her – who could want more than sun, sea and Sarn? Be sure to pack a swimming costume, although if you forget, it's fine to just strip down to your pants in an emergency. (And who would be a better companion for lockdown than Kamelion? You wouldn't be limited to six people in a garden then!)

THE TWO DOCTORS

Spain is so sunny that the Sixth Doctor's even allowed to take his coat off! (Although poor Jamie has to swelter in full plaid.) Join two Doctors and their companions having fun in the olive groves and haciendas of Andalucía. Why not take a tour of Seville by horse-drawn carriage, or take in a show – perhaps *Hamlet*, or *The Barber of Seville*? Watch out for local wildlife (rats, moths, Sontarans). Probably best to bring your own picnic, though (not suitable for vegetarians). →

Opposite page main: Colin Baker as the Doctor and Nicola Bryant as Peri on location in Spain for *The Two Doctors* (1985).

Opposite page inset above: Vicki (Maureen O'Brien) and the Doctor (William Hartnell) in *The Romans* (1965).

Opposite page inset below: Wyatt Earp (John Alderson) welcomes the Doctor to Tombstone, Arizona in *The Gunfighters* (1966).

Top left: Victoria (Deborah Watling), Jamie (Frazer Hines) and the Doctor (Patrick Troughton) land in Australia in *The Enemy of the World* (1967-68).

Top centre: The Doctor (Tom Baker) and Sarah visit 15th-century San Martino in *The Masque of Mandragora* (1976).

Top right: Kamelion aboard the TARDIS in *Planet of Fire* (1984).

Above left: The ancient city of Atlantis in *The Time Monster* (1972).

Above right: Omega (Ian Collier) has a less than relaxing time in Amsterdam in *Arc of Infinity* (1983).

Far left: The Antarctic base in *The Seeds of Doom* (1976).

Left: Mark Strickson as Turlough and Peter Davison as the Doctor in *Planet of Fire*.

A Holiday For The Doctor

Right: The 'Metaltron' breaks free of its bonds in *Dalek* (2005).

Right inset: Donna (Catherine Tate) and the Doctor (David Tennant) arrive on 'volcano day' in *The Fires of Pompeii* (2008).

Far right: Jenna Coleman (as Clara), Peter Capaldi (the Doctor) and Maisie Williams (Ashildr) in *The Girl Who Died* (2015).

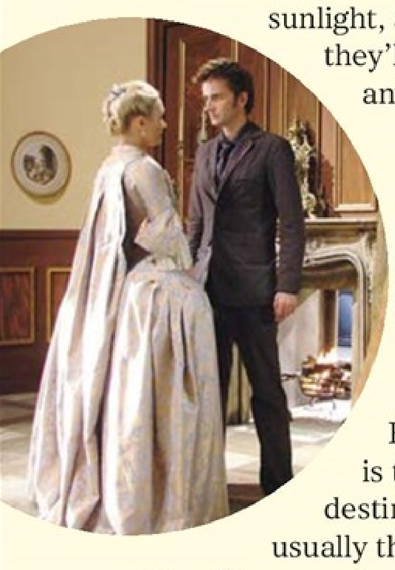
Below: The Doctor takes a trip to France and has a dangerous liaison with Madame de Pompadour (Sophia Myles) in *The Girl in the Fireplace* (2006).

Bottom left: Amy (Karen Gillan) and the Doctor (Matt Smith) are privileged to see Van Gogh (Tony Curran) at work in *Vincent and the Doctor* (2010).

Bottom right: The Doctor (Jodie Whittaker), Graham (Bradley Walsh), Ryan (Tosin Cole) and Yaz (Mandip Gill) visit India at a turbulent time in *Demons of the Punjab* (2018).

→ DALEK

This episode doesn't do the Utah Tourist Board any favours by setting its entire story in an underground bunker, but don't let the lack of scenery put you off – you can still have a great time indoors. Those who've been observing a strict lockdown may feel some kinship with the poor Dalek that's been shut up for years and just wants to experience sunlight, although it's hoped they'll refrain from suckering anyone to death...



THE GIRL IN THE FIREPLACE

For many people, France is the ultimate romantic destination – although they're usually thinking of Paris, the City of Love, rather than Versailles in the mid-18th century, and travel is generally via plane or Eurostar rather than fireplace. But it's in the palace of Versailles – known for its extravagant balls and not known for its banana daiquiris – that the Tenth Doctor finds romance. Like many love stories it ends in tragedy, but it's a beautiful journey.

THE FIRES OF POMPEII

It's hard to see all you want to see in one trip – sometimes you need to go back again. Unfortunately, when the Tenth Doctor pops back to Ancient Rome, he ends up instead in Pompeii just before Volcano Day, proving that it's really important to check your itinerary (and probably a good idea to have insurance in place too). Still, on the plus side the villas have underfloor heating and you can always pop down to the Thermopolium to party with the Christians and Etruscans, and maybe even pick out a local face in case you need a new one later on.

VINCENT AND THE DOCTOR

A beautiful setting for a beautiful story as the Eleventh Doctor and Amy go to Provence (represented by Croatia) via Paris (represented by Wales). Threads of grief, pain and hope weave in and out of the story of Vincent van Gogh's life and death. Vincent creates astounding beauty from the humblest of sources – a chair, sunflowers, the night sky – despite his torment. Our world is currently full of suffering, but there's still joy to be found, and this story's part of it.

THE GIRL WHO DIED

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Exploring the hidden depths of *Doctor Who*'s most intriguing stories…

Cold War

As the Earth teeters on the brink of nuclear armageddon, the Doctor and Clara encounter an ancient soldier from a noble race of alien warriors…

Feature by **ALAN BARNES**

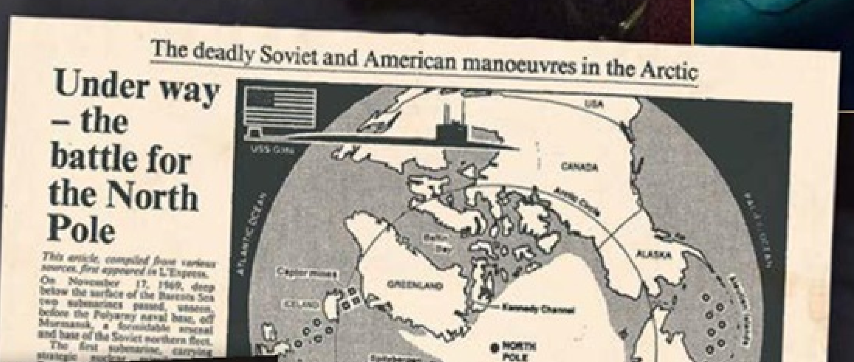
It's Wednesday 10 August 1983 – the exact day and date of the events of *Cold War*, according to a deleted line of dialogue (see **03m 50s** on page 58).

Less than a month ago, the *Doctor Who* production team had finished recording *Warriors of the Deep* – in which the TARDIS landed in a nuclear-armed Sea Base in 2084 and the Fifth Doctor (Peter Davison) confirmed to his 1980s companion Tegan (Janet Fielding) that nothing had changed since her time: "There are still two power blocs, fingers poised to annihilate each other…" Just as in *Cold War*, in which the Eleventh Doctor warns his 2010s companion Clara that they've landed aboard a nuclear-armed Soviet submarine at a very dangerous time, with "East and West standing on the brink of nuclear oblivion."

With Ronald Reagan in the White House, *Threads* on television and *Two Tribes* in the charts, many 1980s teenagers, like myself, expected the four-minute warning to sound at almost any moment. It's striking, then, to see *Doctor Who* show the reality of a scenario it had represented as sci-fi fantasy at the time. There were no nuclear-powered Sea Bases actually in operation in 1983, but there really *were* nuclear-powered ballistic missile submarines engaged in "deadly manoeuvres in the Arctic", as the *Times* newspaper revealed on (of all days) Wednesday 10 August 1983.

Doomily headlined *Under way – the battle for the North Pole*, that *Times* report described how five warhead-laden Soviet subs had been "deployed in the Arctic or under the polar ice cap". Passing under pack ice, they could enter Baffin Bay off northern Canada – "an ideal position from which to fire their missiles, since most of the American missile detection systems are turned towards the Atlantic and the Pacific… The battle of the North Pole has started. It is a covert war, with fish the only witnesses…"

And us. But if it took *Doctor Who* three decades to directly represent the actual geopolitics of the early 1980s… one wonders exactly where in 2020 the TARDIS will be seen to arrive in 30 years' time.



The deadly Soviet and American manoeuvres in the Arctic

Under way – the battle for the North Pole

This article, compiled from various sources, first appeared in L'Express.

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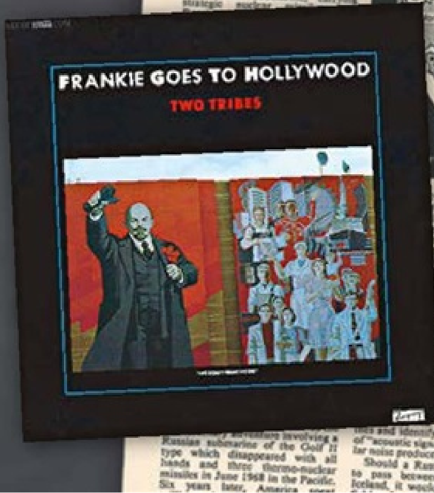
ALASKA
GREENLAND
NORTH POLE
Kennedy Channel
Limit of permanent ice
SOVIET UNION
ATLANTIC OCEAN



Above: Skaldak the Ice Warrior (Spencer Wilding) in *Cold War* (2013).

Far left: The 7" single of Frankie Goes to Hollywood's *Two Tribes* (1984).

Left: *The Times* report from Wednesday 10 August 1983.

Above: The Russian sub in *Cold War*.

Opposite page top right: A huge figure, frozen in the ice.

Matt Smith
Jenna-Louise Coleman
Doctor Who
Cold War
Written by Mark Gatiss

FIRST BROADCAST: 13 April 2013

The North Pole, 1983.

00m 05s Writer Mark Gatiss intended *Cold War* to open on a black screen, displaying the first half of an epigraph: "Harm one of us – and you harm us all…" Over a shot of the ice-choked Arctic sea, it concluded: "By the Moons, this I swear."

A Soviet ballistic-missile submarine traverses the depths – unusually, a model filmed at Halliford Film Studios in Shepperton. Built by Mike Tucker and his team at the Model Unit company, it was based on a Russian Delta III class sub (also known as the *Kalmar*, meaning 'squid'). In all, 14 Delta IIIs served the Russian Navy between 1976 and 2018. The type of sub wasn't specified in the script, but Tucker chose the Delta III over the later Typhoon class (which was also considered) – in part for its distinctive 'whaleback' (a consequence of its having to accommodate longer missiles than the earlier Delta classes in its 16 silos), and in part because it had been the type featured as the stolen Russian sub *Potemkin* in the 1977 James Bond movie *The Spy Who Loved Me*.

00m 35s On the bridge of the *Firebird*, after confirmation that a signal forwarded by folder-carrying political officer Belevich (Charlie Anson) is genuine, Captain Zhukov (Liam Cunningham) and Lieutenant Stepashin (Tobias Menzies) have inserted keys into a weapons console, ready to launch its nuclear missiles.

The characters changed throughout the scripting process. In Gatiss' first draft (dated 14 October 2011), Stepashin was the political officer, a man in his 50s; the weathered Captain Pavel Zhukov was slightly younger, in his 40s; and the lieutenant was Tsarsko, in his 20s. The Captain shares his surname with General Georgy Zhukov (1896-1974) – the Red Army's chief of staff during World War II, instrumental in the defence of Russia.

In 1994, Liam Cunningham had auditioned for the title role in the project that became the *Doctor Who* TV movie of 1996. Tobias Menzies, meanwhile, had played the philandering Captain Plume in a 2012 revival of the Restoration comedy *The Recruiting Officer* at the Donmar Warehouse… opposite Mark Gatiss as the foppish Captain Brazen.

01m 01s Professor Grisenko (David Warner) interrupts, singing along as his Walkman plays the synthpop epic *Vienna* by Ultravox, which stalled at number 2 in the UK charts for four consecutive weeks in February and March 1981 – famously denied the top spot by the Joe Dolce Music Theatre's *Shaddup Your Face*, but initially by John Lennon's *Woman*.

Warner, whose wider credits are too many to list, had previously featured as Dr Klench, eternal nemesis to Gatiss' Professor Nebulous, in the BBC Radio 4 comedy series *Nebulous* (2005-08), then as Dr Erasmus Pea in *The League of Gentlemen's Apocalypse* (2005), co-written by and starring Gatiss. Prior to *Cold War*, he'd voiced the Viperox leader Lord Azlok in the BBCi animation *Dreamland* (2009). Among many other Big Finish audio drama credits (including an alternative Doctor in instalments of the *Unbound* series), Warner had played another Ice Warrior-excavating Professor in the Eighth Doctor episode *Deimos* (2010) – specifically, Mars archaeologist 'Boston Schooner'.

A huge block of ice containing a frozen specimen has been stowed in the Professor's lab.

Grisenko loves Ultravox: "Got a friend who sends me the tapes." In fact, Ultravox weren't on the notorious January 1985 list of 38 "foreign musical groups and artists" whose "ideologically harmful compositions" caused them to be banned in the USSR – unlike fellow Yamaha-hammerers Yazoo and Depeche Mode, vetoed for "violence" (apparently).

After Zhukov abandons the drill, to Stepashin's disgruntlement, a shot of the Captain clicking his fingers at Grisenko's Walkman, "still blaring away", was cut. Grisenko apologised, leading the Captain to admit, "Personally, I preferred their earlier stuff…" (The *Vienna* album was the first release from the 'Vox under a new frontman, Midge Ure – following the departure of John Foxx, driving force behind their first three records.)

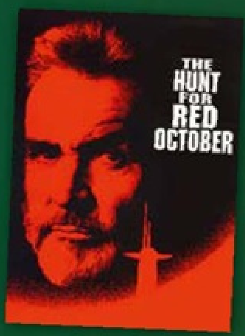
02m 10s A huge block of ice containing a frozen specimen of some description has been stowed in a compartment used as the Professor's lab. "What are you, *milaya moya*?" wonders crewman Piotr (Josh O'Connor) – using the feminine form of a Russian colloquialism meaning roughly 'my darling'. (As it turns out, the masculine *miliy moy* would be more appropriate.)

The Professor wants the specimen thawed out back in Moscow – "but life's too short to wait," continues Piotr, before lighting a welder's torch. Piotr's query, "Does our Arctic oyster contain a frozen pearl?" was cut in post-production, along with →

Essential Info

» Not seen since *The Monster of Peladon* (1974), the so-called 'Ice Warriors' made their long-awaited return in the 2013 season of *Doctor Who* at the urging of writer Mark Gatiss. He persuaded showrunner Steven Moffat that the Warriors' slow, lumbering nature could be overcome if he were to feature the gecko-like creature inside its cybernetically enhanced 'shell suit' for the first time.

» The story afforded Gatiss the opportunity to indulge another long-cherished ambition – to set a *Doctor Who* adventure entirely within the confines of a submarine. To DWM, he admitted having "watched all the sub movies I could" by way of preparation. The "nuclear code stuff" echoed scenes in the tense thrillers *The Hunt for Red October* (1990) and *Crimson Tide* (1995); other elements were reminiscent of *Gray Lady Down* (1978), in which the stricken *USS Neptune* becomes stranded on an underwater ledge, plus the movie/mini-series *Das Boot* (1981/85), in which a similar fate eventually befalls the German U-boat *U-96*.


The Hunt for Red October

» With *Cold War* brought forward in the production schedule, designer Michael Pickwoad found himself with "a week to design a nuclear submarine and a fortnight to build it". Returning director Douglas Mackinnon recorded the episode over 13 mostly wet days spanning Wednesday 13 to Friday 29 June 2012, largely within the confines of the series' regular Roath Lock facility. The closing conning tower sequence was mounted just outside the studio premises on Friday the 22nd, and the engine room scenes were shot at the Llanwern steelworks in Newport, Gwent on Monday the 25th. Finally, scenes involving the nine-feet-long submarine built by the Model Unit were filmed at Halliford Film Studios in Shepperton between Tuesday 4 and Thursday 6 September.

» *Cold War* ranked 132nd (out of 241) in DWM's *First 50 Years* poll of 2014.

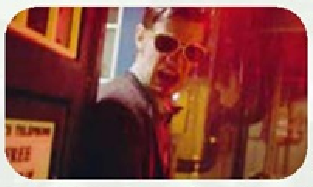
Above: *The Hunt for Red October* (1990) starred Sean Connery.
Left: Writer Mark Gatiss meets his Ice Warrior.

→ his explanation of how he planned to blame the heating system: "Bloody boat's a disgrace to the navy." But the specific reason *why* Piotr melts the ice was lost from the readthrough version (dated 5 June 2012), in which he told the frozen lump: "The lads have opened a sweepstake. Are you a little mammoth? Or a prehistoric man? I dunno. Me, I think you're something special."

A clamp-like claw shoots out of the ice, grabbing Piotr by the throat.

03m 20s The sub's hull has been breached when we return after the opening titles – but brutal cutting removed the explicit cause of that breach. As written, the action resumed with a hapless sailor being "hurled bodily down" one of the sub's cramped corridors by the immense figure (Spencer Wilding) revived from the ice. Scrambling to his feet, the sailor retrieved a pistol from his belt and fired, but his bullets ricocheted off the creature's armour. In response, the Warrior raised its arm, with a "slim tube" attached: "It fires. The air shimmers, distorts – and the plates of the sub's metal hull burst open! Sea water immediately rushes inside..."

A Stepashin line cut from the subsequent bridge scene implied the precise location of the breach: "Number four hold flooding!"



03m 50s "Viva Las Vegas!" proclaims the Doctor (Matt Smith), stepping out of the newly materialised TARDIS, quoting the title song of a 1964 Elvis Presley movie (and wearing shades of a style favoured by the King in the 1970s).

Thrown across the bridge with Clara (Jenna-Louise Coleman), the Doctor removes the shades between shots – where a line was cut: "Oh. Hello, sailor! Hello, *comrade*. You're in trouble, aren't you?" Then, after telling Clara that they were aboard a sinking Soviet submarine, he checked his watch for their temporal location – which turned out to be Wednesday 10 August 1983.

In the first draft, the TARDIS materialised not on the flooding bridge, but in the still stable hold, bringing bustle-wearing Victorian governess Beryl aboard – the Doctor's intended companion, prior to a rethink early in 2012. (She ended up as the version of Clara who featured in that year's Christmas special *The Snowmen*, pretty much.)

With the sonic screwdriver having detected a likely ridge to starboard, navigator Lieutenant Onegin (James Norton) uses lateral thrust to bring the sub to rest. Conceived as 'Serovian', the character eventually shared the surname of the dandyish hero of Alexander Pushkin's verse novel *Eugene Onegin* (1825).

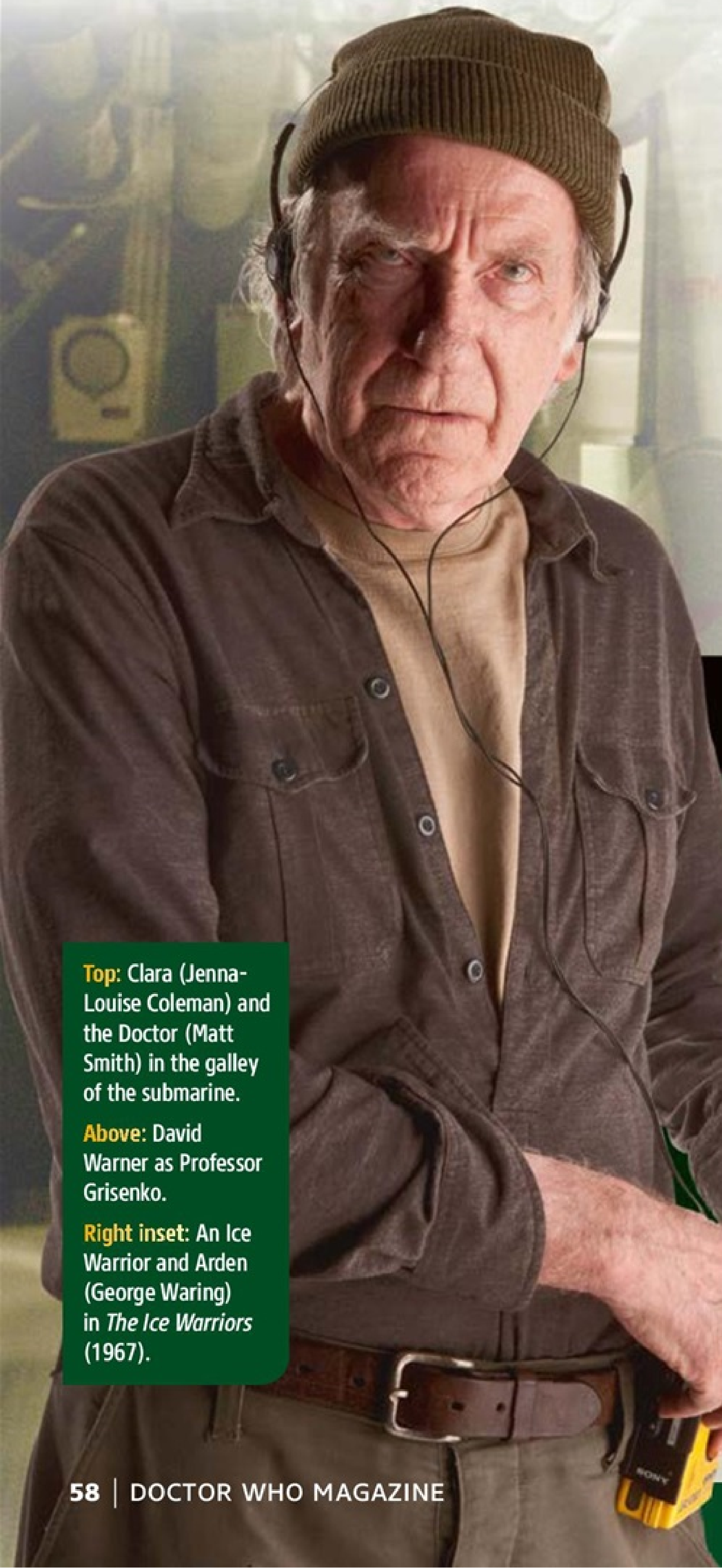
Originally, after Zhukov gave the order to follow the Doctor's suggestion, Stepashin told him: "You may live to regret this, Captain..."

06m 09s Sailors have frisked the new arrivals, but Zhukov drops the sonic when the sub shudders and the TARDIS dematerialises – seemingly closing its own door between shots. (It's open when glimpsed behind the Doctor's shoulder at **06m 04s**, but shut in the main shot of the dematerialisation.)

Clara comes to in the engine room.

06m 42s "Just this once, no dissembling, no psychic paper, no pretending to be an Earth ambassador," says the Doctor, before introducing himself and Clara as time travellers.

In fact, the Doctor did resort to his psychic paper in the first draft – using it to persuade Stepashin that he'd been sent aboard by the Soviet security service, the KGB. The "Earth ambassador" bit would appear to hark back to *The Curse of Peladon* (1972), in which the Third Doctor (Jon Pertwee) was mistaken for the Earth delegate charged with chairing a galactic committee convened on the eponymous planet. Odd that this particular incidence should have suddenly come to his



"WE WALKED IN THE COLD AIR"

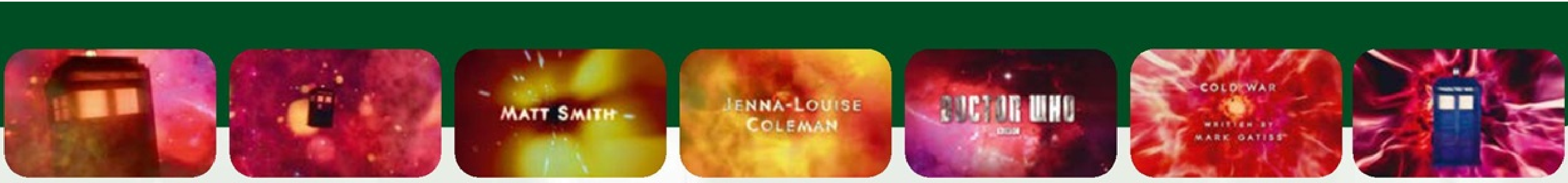
Professor Grisenko describes how he'd been drilling for oil in the ice when he first uncovered the Ice Warrior Skaldak: "I thought I'd found a mammoth." Many hundreds of years in the future, at the time of the Second Ice Age, scientist Arden (George Waring) will make exactly the same (initial) error, mistaking the frozen form of Varga (Bernard Bresslaw) for "another mastodon..."

The excavation of the so-called 'Beresovka mammoth' from inside a frozen Siberian cliff in the early years of the 20th century had been one of author Brian Hayles' main inspirations for *The Ice Warriors* (1967), in which Arden uncovered Varga. But deep-frozen mammoths continue to turn up to this day. On 5 October 2012, while *Cold War* was being written, it was widely reported that 11-year-old Yevgeny Salinder had unearthed what became known as the 'Sopkarga mammoth', said to be the second best-preserved mammoth carcass ever discovered, on the Taymyr Peninsula in Northern Russia.

Top: Clara (Jenna-Louise Coleman) and the Doctor (Matt Smith) in the galley of the submarine.

Above: David Warner as Professor Grisenko.

Right inset: An Ice Warrior and Arden (George Waring) in *The Ice Warriors* (1967).



mind, since the Martian warriors Izlyr and Ssorg had sat on the same committee!

"The important thing is to get out," begins Clara, as the conversation heats up. In the readthrough draft, she began to panic, asking where the TARDIS was. "Other side of the hatch out there," replied the Doctor. "Along with something else... The Arctic Ocean." Zhukov grabbed the Doctor by the collar, demanding: "And the Professor's mammoth? ... Is that what this is all about? ... Is that why you killed the boy?" To the baffled Doctor, Grisenko clarified: "My assistant. You strangled him. Then you took my mammoth!"

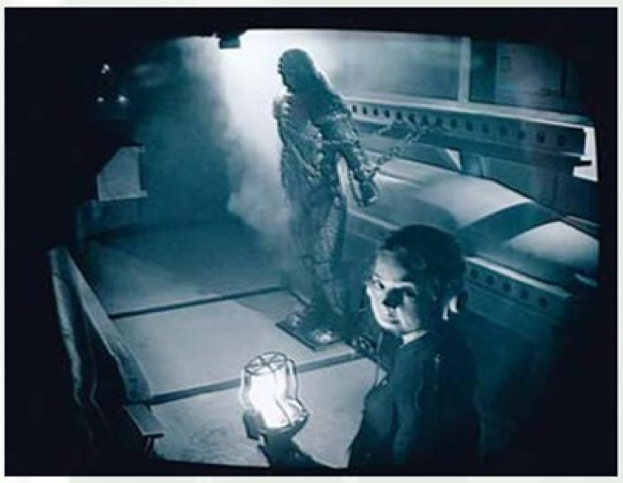
07m 30s In the finished programme, Zhukov lets the Doctor go when he sees the Ice Warrior approaching from over the Doctor's shoulder. The Doctor remains oblivious, wondering: "What about the radio? Can we send a –" But he doesn't get to conclude "... distress signal?" because Clara alerts him to a hissing sound that "Could be gas." His reasoning was given in a line cut in editing: "Sea water mixing with the sulphuric acid in the batteries! Result – chlorine gas..."

With all eyes on the newly arrived Martian native, Belevich rushes forward, raising a gun. As written, Belevich was trying to avenge a fallen crewmate – one who'd darted forward out of the shadows and aimed *his* pistol at the Ice Warrior: "It picks him up like a child and smashes him against the wall. Dead."

In the first draft, the Doctor and Beryl ran into the revived Warrior in the hold first – and only rushed to the bridge to try to save the sub after the creature had caused the hull breach.

09m 03s The Warrior (voiced by Nicholas Briggs, who'd first voiced one of their kind in the 2007 Big Finish audio *Frozen Time*) is the great Martian hero Grand Marshal Skaldak. The Second Doctor (Patrick Troughton) had foiled the Earth-altering plans masterminded by an unnamed Grand Marshall (sic; Graham Leaman) in the 21st-century-set *The Seeds of Death* (1969). On the face of it, that blinged-up 'Marshall' would seem to be a different Warrior entirely... but as things turn out, it's not *entirely* impossible for them to be one and the same.

10m 10s Electrocuted by Stepashin, Skaldak finds himself chained up in the torpedo room. Originally, he recounted to Onegin the events that led up to his falling to Earth 5,000 years before: "We engaged the enemy in the Great Asteroid Belt. The day was ours. The enemy commander offered his head. I took it off with one blow of my sword. I set out for home and then... I can remember no more..." (The identity of this 'enemy' remains a mystery, but since the Doctor has already named Skaldak "Vanquisher of the Phobos Heresy", the then-residents of Mars' inner moon would seem to be a reasonable bet.)



11m 44s In Grisenko's lab, while the Prof plays Duran Duran through his headphones – specifically *Hungry Like the Wolf*, which peaked at number five in the last week of June 1982 – Clara queries the fact that Zhukov and Stepashin are speaking Russian. "It's the TARDIS translation matrix," the Doctor tells her in a clearly post-dubbed line, inserted to cover the loss of a chunk of dialogue.

> **Zhukov lets the Doctor go when he sees the Ice Warrior approaching.**

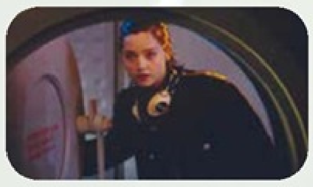
Originally, Clara said that Zhukov sounded Irish, which led the Doctor to explain that the translation matrix was subtle: "It differentiates. He's probably from the Ukraine." This would also have explained how the Dutchman Vincent van Gogh (Tony Curran) was heard to speak in a Scots accent in *Vincent and the Doctor* (2010), for example. Meanwhile, Stepashin was busy insisting that the Doctor and Clara were "American. Or British" – come to recover the presumed "survival suit".

Grisenko's line about the truth being "a revolutionary concept" was a late amendment to the shooting script (dated 11 June 2012), in which he (mis-)quoted a famous line from Shakespeare's *Hamlet* (c 1601) at the lieutenant: "There are more things in Heaven and Earth than are dreamt of in your philosophy..."

Next, Stepashin tells Zhukov they must inform Moscow of what they've found. In the readthrough version, he continued: "You are a good man, Captain. But you are a fool... A lamb in a world of jackals. Don't you see? This... creature. This weapon. It's heaven sent!"

"For God's sake, Stepashin, you're like a stuck record," says Zhukov. Edited out from here was Stepashin telling Grisenko: "You found the Motherland something infinitely more precious than oil out there in the ice, Professor... You found us an advantage."

Having detected Skaldak's distress call, the Doctor proposes talking to the Warrior himself – but when Zhukov vetoes this, the non-combatant Clara volunteers.



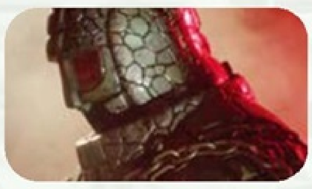
14m 27s Clara opens the hatchway into the torpedo room... but a long scene set in the corridor immediately outside was omitted from the finished programme. This began with the Doctor putting headphones onto Clara and telling her "You'll be fine." When she reminded him how he'd said Skaldak was incredibly dangerous, he insisted that he'd been "trying to impress our Russian friends" – and smiled weakly at a non-speaking sailor (originally Onegin) who was covering them with a pistol. Next, the Doctor was directed to drag open the hatch, which Clara stepped through... but the fact that the Doctor isn't visible on screen at this juncture doesn't match the scripted stage directions (suggesting that this scene was choreographed differently on the studio floor). →

Top: Clara is observed as she goes to reason with Skaldak.

Above: Captain Zhukov (Liam Cunningham).

→As scripted, Clara was suddenly overwhelmed by the "madness of the situation", telling the Doctor: "This is... this is *nuts!* Stuck on the bottom of the sea in a Russian submarine! ... Not my average Wednesday." The scene continued with Clara asking for the Doctor's "gun-thing" – a description that led him to take mock offence: "It's not a gun-thing! It's a sonic screwdriver." It looks like a gun, she replied: "A space gun... Can I have the space gun?" At this, the Doctor exploded: "It's not a gun! And I don't know where it is anyway!!" There followed a "slightly embarrassed silence", whereupon the Doctor turned to the sailor and apologised: "Sorry. She's new." Having pointed out that the "incredibly honourable, noble warrior" Skaldak was chained to the wall, the Doctor began to close the hatch, then opened it again, popping his head inside to say, "Oh. Word to the wise. Don't put 'space' before something to make it sound cool. Never works" – then gave her a "cheery thumbs up" before slamming it shut.

Meanwhile, Stepashin was seen supervising repairs elsewhere, his face lit by the blue flame of an oxyacetylene torch. This cutaway was intended, we presume, to cover the time that the Doctor needed to get to Grisenko's lab.



16m 43s Prompting Clara via a radio link, the Doctor listens as Skaldak recalls being Fleet Commander of the Nix Tharsis: "My daughter stood by me. It was her first taste of action..." Although female Ice Warriors had featured in spin-off fiction – the evil Luass in the *Radio Times* comic-strip serials *Descendance* and *Ascendance* (1996), for example – this was the first direct confirmation of their existence in the programme itself.

Clara realises that Skaldak's cybernetic armour is empty: he's got out!

17m 47s In the first draft, it was the Doctor who realised he'd been interrogating Skaldak's empty armour in the brig; meanwhile, the escaped Skaldak questioned Beryl in the crew room...

18m 51s Something shoots past Clara when she opens the hatch. The action here was much simplified from the shooting script. As written, Clara was supposed to fall back on her haunches, staring through the gap into the darkened corridor beyond – where the Doctor ran up, carrying a torch which briefly illuminated "huge, liquid black eyes, a mouth like a scabby wound... Lots of nasty, jagged teeth..." Skaldak hissed back through the hatch at Clara... and was gone.

21m 56s Back on the no-longer flooded bridge – a rock slide having caused its hatch to burst open – Zhukov tells his crew that they're totally reliant on battery power, with their air running out, because "The reactor is drowned." In fact, the Delta IIIs employed *two* nuclear pressurised water reactors for propulsion.

22m 30s Meanwhile, in a deep corridor, Skaldak's bony fingers are wrapped around Stepashin's head, in a scene that was rejigged in editing. As written, the lieutenant described the doctrine of Mutually Assured Destruction towards the start, before he proposed they form an alliance to win the Cold War: "Think of that! What we might achieve together! ... I, Pavel Stepashin and the greatest weapon the world has ever seen! My Ice Warrior!" Stepashin's phrase caused Skaldak to hiss back, "*Yoursssss?*" – and that was the last we saw of Stepashin alive...

24m 21s With the Doctor having proposed that they comb the sub for Skaldak, Grisenko produces the lost sonic screwdriver, recovered from the floor: "Will this help?" In the shooting script, Grisenko proffered the sonic after the Doctor mused: "If only I had some way to track [Skaldak]. Identify his energy signature..." In the third draft (dated 28 May 2012), it was Zhukov who instead

produced the Doctor's device from inside his jacket... and whom the Doctor said he could kiss as a result, which met with a terse "Please don't", as opposed to Grisenko's "If you insist".

25m 04s As they proceed down a corridor, Grisenko explains to Clara that they keep a cattle prod aboard the sub to use on polar bears. Part of this scene was cut: originally, Grisenko offered Clara "a little drink" from his hip flask for courage – and when she took a nip, he told her: "It's horrible." Gasping, she agreed: "Still. If it helps to keep you cheerful." (The BBC's current Editorial Guidelines might frown on such a scene. Section 5, covering harm and offence, notes that "the misuse of alcohol... must generally be avoided and must not be condoned, encouraged or glamorised in any programmes broadcast pre-watershed... when children are particularly likely to be in our audience".)

Grisenko says he likes to sing to keep his spirits up. "Yeah, that would work, if this was *Pinocchio*," says Clara, recalling the Disney film of 1940 – which incorporates (among other tunes) the perky *Give a Little Whistle*, chirruped by the ever-chirpy Jiminy Cricket.

After finding the "dismantled" corpses of Belevich and Onegin, the Doctor goes on alone – and discovers that Stepashin's met a similarly grisly end.

29m 30s Inside Stepashin's wallet, the Doctor finds a photo of a pretty blonde – art department co-ordinator Donna Shakesheff, in fact – and a card bearing the image of the revolutionary hero Lenin. The wallet is closed when the Doctor picks it up, but Stepashin's blood is spattered across the pictures nonetheless... implying that he looked at them *after* Skaldak "dismantled" him, perhaps?

30m 38s Meanwhile, Grisenko asks Clara to reveal the future: "Ultravox, do they split up?" Alas, yes: the *Vienna*-era line-up lasted until 1986, when drummer Warren Cann departed, and the group disbanded altogether following the disappointing response to the subsequent album *U-Vox*. Keyboardist Billy Currie attempted to launch a new line-up in the 1990s, but the *Vienna* ensemble didn't reconvene until a reunion tour in 2009, followed by the album *Brill!ant* (2012). At the time of writing, the group is again defunct.

"A DESOLATION WHERE I ONCE LIVED"

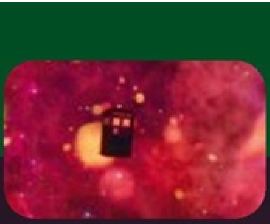
Grisenko tells the Doctor that Skaldak must have been frozen for 5,000 years – ie, since circa 3017 BCE. In the original *The Ice Warriors*, Varga and his crew were said to have been frozen around the time of the first Ice Age, which ended around 11,700 years ago. Which, on the face of it, makes Skaldak *at least* 6,663 years more advanced than Varga's Warriors, who might have been veryancient ancestors of his – accounting for their differences in appearance, perhaps?

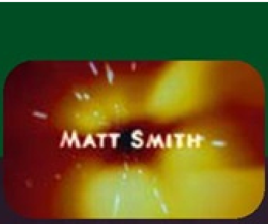
In the subsequent *Empress of Mars* (2017), the eponymous Iraxxa (Adele Lynch) is also said to have slept for 5,000 years... but on Mars, where one year is equivalent to 687 Earth days, implying she must have gone into hibernation circa 7529 BCE (in the Earthly calendar). Since Iraxxa's revived Warriors appear to go on to become members of the far future Galactic Federation – as seen in *The Curse of Peladon* (1972) and *The Monster of Peladon* (1974) – Skaldak may be the most advanced Warrior yet seen in the series.

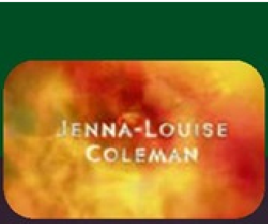
In the first draft, he was more advanced still – having come from the 31st century on a *Terminator*-type mission to destroy humankind before it could strip the Red Planet bare in the future.

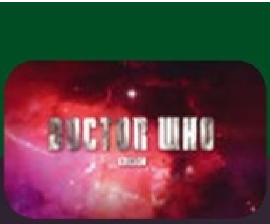
Far left: Iraxxa (Adele Lynch) in *Empress of Mars* (2017).

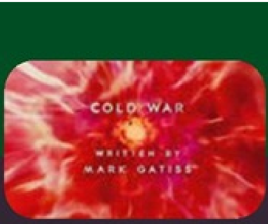
Left: Is Skaldak the most advanced Ice Warrior seen in the series to date?

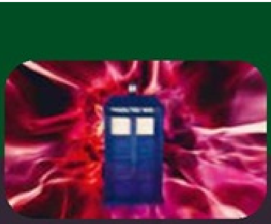












30m 48s Skaldak's fingers reach down from the ceiling to cradle Clara's face – but Grisenko sends him packing with shots from a weapon specified as a "Magnum .45". On screen, Skaldak is reduced to a pair of hands and a face in the darkness – but as written, he was meant to appear "right behind her" in full unarmoured form: "He's slim and hooded like a cobra. Mechanical conduits, where he joins with the armour, stud his flesh like tattoos..." Originally, Grisenko jabbed the crackling cattle-prod at the Warrior, but he smashed it away – whereupon the Prof produced his Magnum.

Next, Skaldak grabs hold of the Professor: in the medium shot of Grisenko, Skaldak's left "thumb" crosses the bridge of his nose – but when the picture cuts to an overhead close-up, the same thumb is beside his temple.

32m 04s "We are negotiating," the Doctor tells Zhukov when the captain interrupts the stand-off. "Jaw-jaw not war-war." Grisenko recognises this as a quote from the Doctor's friend, Winston Churchill (an alliance established in Gatiss' *Victory of the Daleks*, 2010) – but Churchill's original phrase, delivered at a White House lunch on 26 June 1954, was actually "Talking jaw to jaw is better than going to war." It was his prime-ministerial successor Harold Macmillan who adapted it as "Jaw-jaw is better than war-war" four years later.

Believing his people dead, Skaldak uses sonic tech to summon his armour... and heads to the bridge, where he arms the warheads of two missiles –

33m 18s Skaldak intends to destroy humanity for attacking him, thereby transgressing the Ice Warriors' code... But, despite having claimed to have all the information he requires to launch the missiles, he's apparently oblivious to the fact that the *Firebird* is 700 feet down – because submarine-based ballistic missiles would only be launched closer to the surface, at a keel depth of around 50 feet; much lower, and the water pressure would be too great for the launch to be possible.

In fact, in the first draft, water pressure caused the sub to implode – a chain of circumstances that came about after Skaldak used his "song" to entrance Beryl, who stole the missile key from the weapons officer. Eventually, with Skaldak shot and mortally wounded by Zhukov, the surviving crew escaped to a British sub, *HMS Redoubt*... while the Doctor and Beryl returned to the TARDIS in the hold.

Most likely Skaldak is attempting to deploy the *Delta III*'s standard R-29R missiles – also designated SS-N-18 Mod 1, or 'Stingray' – each carrying three 200 kiloton warheads and with a maximum range of circa 6,500 km. Their target isn't specified, but Washington DC (for example) is situated 5,684 km south of the North Pole – well within the missiles' range.

The Doctor threatens to destroy the entire sub if Skaldak won't show mercy... but suddenly a Martian ship draws the sub to the surface, where Skaldak is teleported away.

38m 33s Originally, with the world saved from MAD, Grisenko delivered a particularly memorable punchline. Kissing both the Doctor and Clara, he exclaimed: "My friends! My dear friends! ... We came so close to Armageddon." Sighing, he continued: "'It's a very, very mad world.'" Realising he was quoting someone, Clara wondered: "Shakespeare? Churchill?" Affronted, Grisenko replied "Tears for Fears!" – after the then synth-based duo's first hit, which peaked at number three for three weeks in November 1982. Why cut such a great gag? Because Grisenko's earlier Shakespeare misquote had been eliminated, perhaps? (See **11m 44s** above.)

Gatiss' first draft had also ended with a joke about 1980s pop – with the Doctor discovering that the "top secret" item gifted to him by Grisenko earlier was a cassette demo of Frankie Goes to Hollywood's apocalyptic number one of the following year, *Two Tribes*. No such scene had featured in the second draft (dated 7 February 2012), in which Grisenko had proved to be a villain. Here, the Professor (and his mysterious "mammoth" from the ice) had recently been collected from the scene of a terrible fire at the International Ice Station... one that the Professor turned out to have started at Moscow's behest, so they could keep the "mammoth" for themselves. When a "rescue sub" arrived at the scene, Skaldak fought back against the Soviet marines sent to recapture him, caused Grisenko's electrocution... and chose, honourably, to take the sub down into the depths, where (as in the first draft) the sub imploded.

39m 19s Above the surface, on the conning tower, the Doctor at last tells Clara where the TARDIS has gone – that while "breaking her in" (after the ship's interior redesign in *The Snowmen*, we presume) he reset the HADS, or Hostile Action Displacement System, an occasional automatic defence first referred to in *The Krotons* (1968-69).

The TARDIS, it transpires, has shifted itself to the South Pole – but surely Zhukov couldn't really give the Doctor and Clara a lift via the South Atlantic, a super-sensitive region in the early 1980s...

As scripted, the episode bore an epilogue to counter its intended opening epigraph, with snow falling under the caption "Harm one of us – and you harm us all. By the Moons, this I swear... but use your discretion" – an "Ancient Martian proverb", apparently. **DWM**

FURTHER INFO

DVD/BLU-RAY
The Complete Seventh Series
COMPANY
BBC Worldwide
YEAR 2013
AVAILABILITY
Out now

Opposite page top: Stepashin (Tobias Menzies) is attacked by the unarmoured Skaldak.

Left: Onegin (James Norton) and Belevich (Charlie Anson) realise the danger of the situation.

Skaldak intends to destroy humanity for attacking him, thereby transgressing the Ice Warriors' code...

APOCRYPHA

The adventures we might have missed between television episodes...

TV COMIC 7d
TOM and JERRY
YEEOW!
COMIC
BOOM!

What Is It? A strip in *TV Comic*, issues 934 to 936.

Who Wrote It? Roger Noel Cook.

When Was It? The issues are cover-dated Saturday 8, 15 and 22 November 1969, on sale the previous Monday in each case.

Where Does It Fit? In the Second Doctor's previously unseen final days.

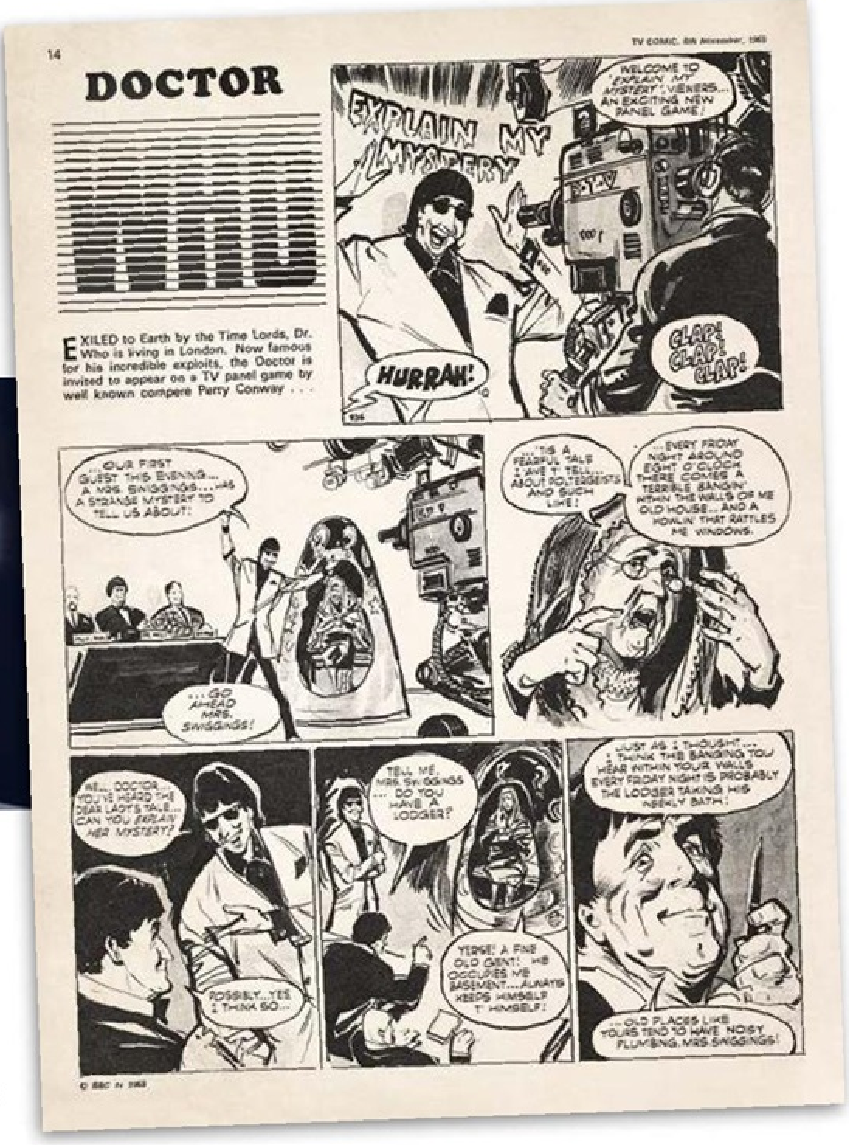
Why Does It Matter? It's the only authorised depiction of the Second Doctor's regeneration.

How Do I Find It? You'll need to go hunting for the original issues. *The Night Walkers* has never been reprinted.

The Night Walkers

Feature by **STEVE LYONS**

> *"The Time Lords! I knew they'd catch up with me... They exiled me to Earth but I escaped before they could change my appearance!"*


14
TV COMIC, 8th November, 1969
DOCTOR WHO
EXILED to Earth by the Time Lords, Dr. Who is living in London. Now famous for his incredible exploits, the Doctor is invited to appear on a TV panel game by well known compere Perry Conway . . .
EXPLAIN MY MYSTERY
WELCOME TO 'EXPLAIN MY MYSTERY' VIEWERS... AN EXCITING NEW PANEL GAME!
HURRAH!
CLAP! CLAP! CLAP!
OUR FIRST GUEST THIS EVENING... A MRS. SWIGGINGS... HAS A STRANGE MYSTERY TO TELL US ABOUT!
...GO AHEAD MRS. SWIGGINGS!
...'TIS A FEARFUL TALE I 'AVE T' TELL... ABOUT POLTERGEISTS AND SUCH LIKE!
...EVERY FRIDAY NIGHT AROUND EIGHT O'CLOCK THERE COMES A TERRIBLE BANGIN' WITHIN THE WALLS OF ME OLD HOUSE... AND A HOWLIN' THAT RATTLES ME WINDOWS.
WELL... DOCTOR... YOU'VE HEARD THE DEAR LADY'S TALE... CAN YOU EXPLAIN HER MYSTERY?
POSSIBLY... YES I THINK SO...
TELL ME, MRS. SWIGGINGS ... DO YOU HAVE A LODGER?
YERSE! A FINE OLD GENT! HE OCCUPIES ME BASEMENT... ALWAYS KEEPS HIMSELF T' HIMSELF!
JUST AS I THOUGHT... I THINK THE BANGING YOU HEAR WITHIN YOUR WALLS EVERY FRIDAY NIGHT IS PROBABLY THE LODGER TAKING HIS WEEKLY BATH!
...OLD PLACES LIKE YOURS TEND TO HAVE NOISY PLUMBING, MRS SWIGGINGS!
© BBC tv 1969

Confined to Earth, the Doctor has become a celebrity. He appears on the TV game show *Explain My Mystery*, where his interest is piqued by a tale of sleepwalking scarecrows. The Doctor investigates, unaware that he's walking into a trap...

In 1969, *Doctor Who* disappeared from our TV screens. Having previously been shown almost year-round, it was rested for a whopping eight months between its sixth and seventh seasons.

The wait was made all the more interminable by the show's first end-of-season cliffhanger. The Time Lords had sentenced the Doctor to exile on Earth, along with a change of appearance.

However, as *The War Games* reached its dramatic conclusion in June, the Third Doctor was still to be revealed on screen.

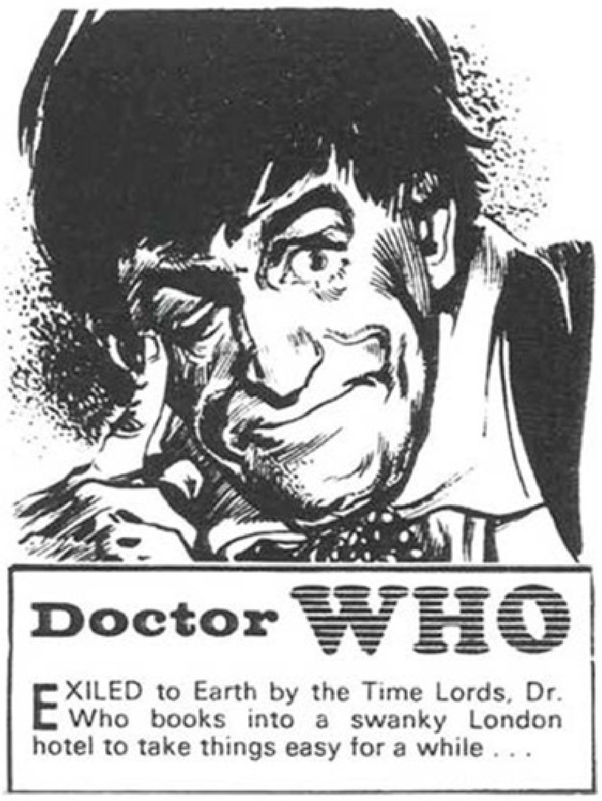
Thankfully, *TV Comic* was on hand to stave off withdrawal symptoms. It continued to serve up new *Doctor Who* adventures in two-page instalments every week. Its publishers were stuck with the Doctor's old face, of course. They could

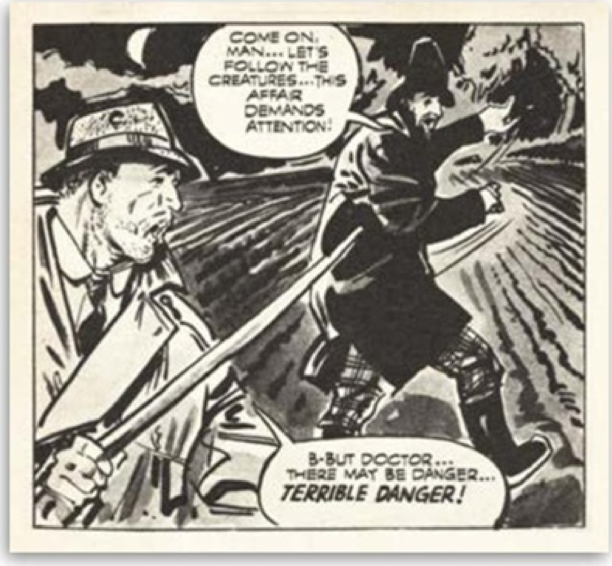
Above centre: The Doctor (Patrick Troughton) stands trial before the Time Lords (Trevor Martin and Bernard Horsfall) in Episode Ten of *The War Games* (1969).

Left: The Doctor disappears into the ether as the Time Lords pass sentence on him.

Top right: The first page of *The Night Walkers* in *TV Comic* issue 934. Artwork by John Canning.

Right: The opening panel from *Action in Exile*, *TV Comic* issue 916.


Doctor WHO
EXILED to Earth by the Time Lords, Dr. Who books into a swanky London hotel to take things easy for a while . . .


COME ON, MAN... LET'S FOLLOW THE CREATURES... THIS AFFAIR DEMANDS ATTENTION!
B-BUT DOCTOR... THERE MAY BE DANGER... TERRIBLE DANGER!

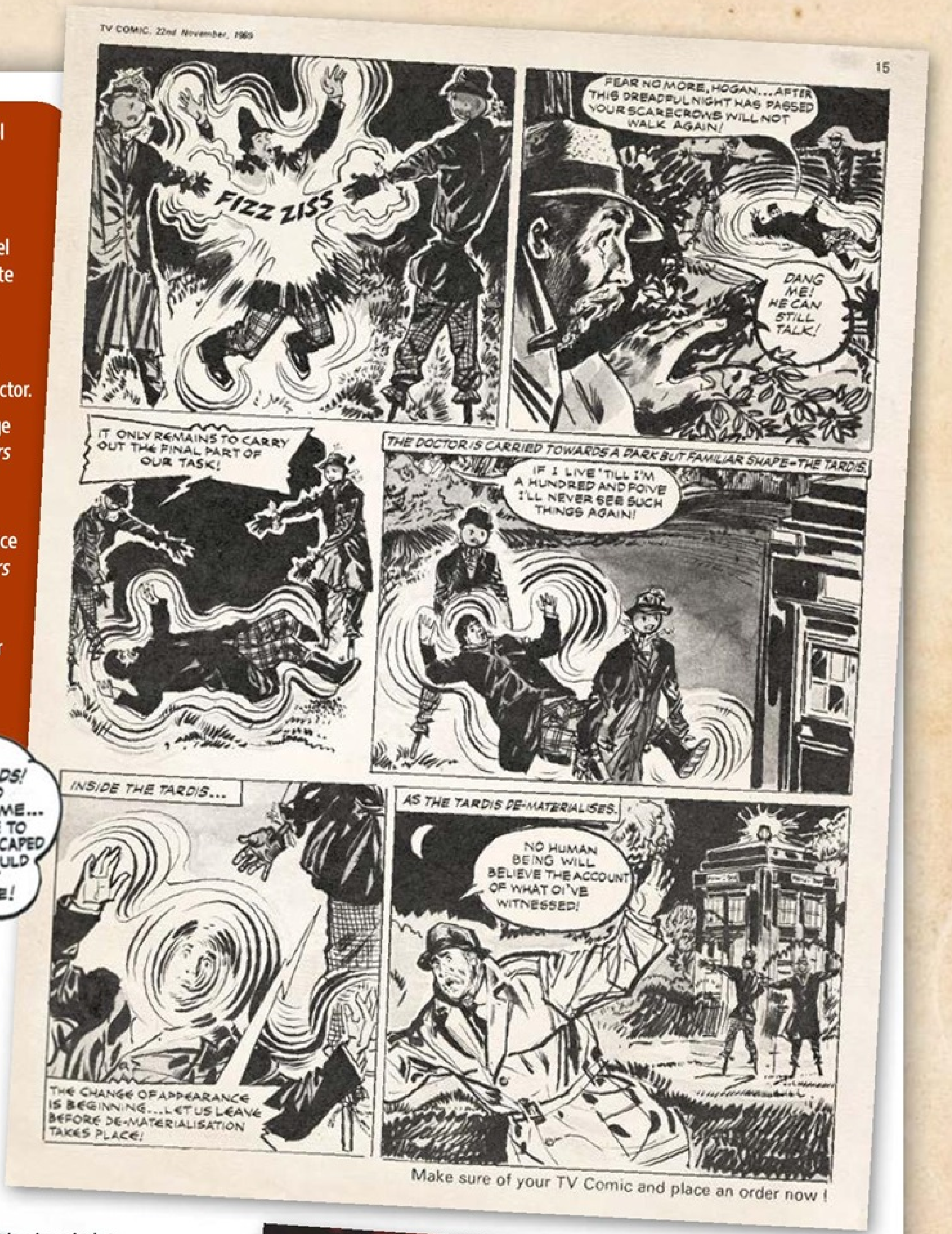
Left: The final panel from the second instalment of *The Night Walkers*.

Below inset: A panel from the penultimate page of *The Night Walkers*.

Below left: Patrick Troughton as the Doctor.

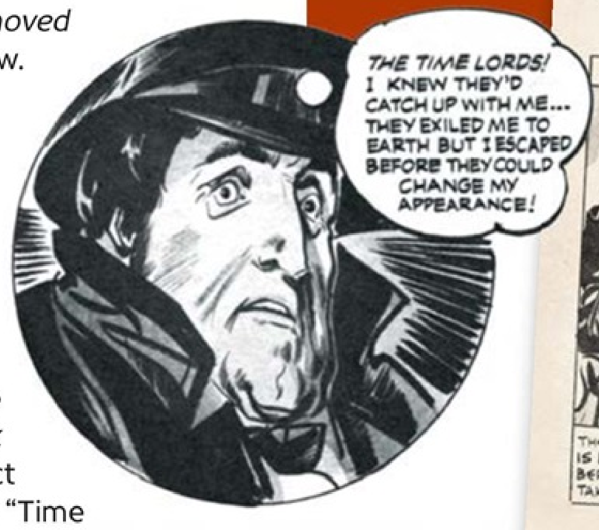
Right: The final page of *The Night Walkers* shows the Doctor regenerating.

Below right: Terrance Dicks' novels *Players* and *World Game* reintroduced the Second Doctor after the events of *The War Games*.


TV COMIC, 22nd November, 1969
15
FIZZ ZISS
FEAR NO MORE, HOGAN... AFTER THIS DREADFUL NIGHT HAS PASSED YOUR SCARECROWS WILL NOT WALK AGAIN!
DANG ME! HE CAN STILL TALK!
IT ONLY REMAINS TO CARRY OUT THE FINAL PART OF OUR TASK!
THE DOCTOR IS CARRIED TOWARDS A DARK BUT FAMILIAR SHAPE—THE TARDIS.
IF I LIVE 'TILL I'M A HUNDRED AND FOIVE I'LL NEVER SEE SUCH THINGS AGAIN!
INSIDE THE TARDIS...
AS THE TARDIS DE-MATERIALISES.
NO HUMAN BEING WILL BELIEVE THE ACCOUNT OF WHAT OI'VE WITNESSED!
THE CHANGE OF APPEARANCE IS BEGINNING... LET US LEAVE BEFORE DE-MATERIALISATION TAKES PLACE!
Make sure of your TV Comic and place an order now !

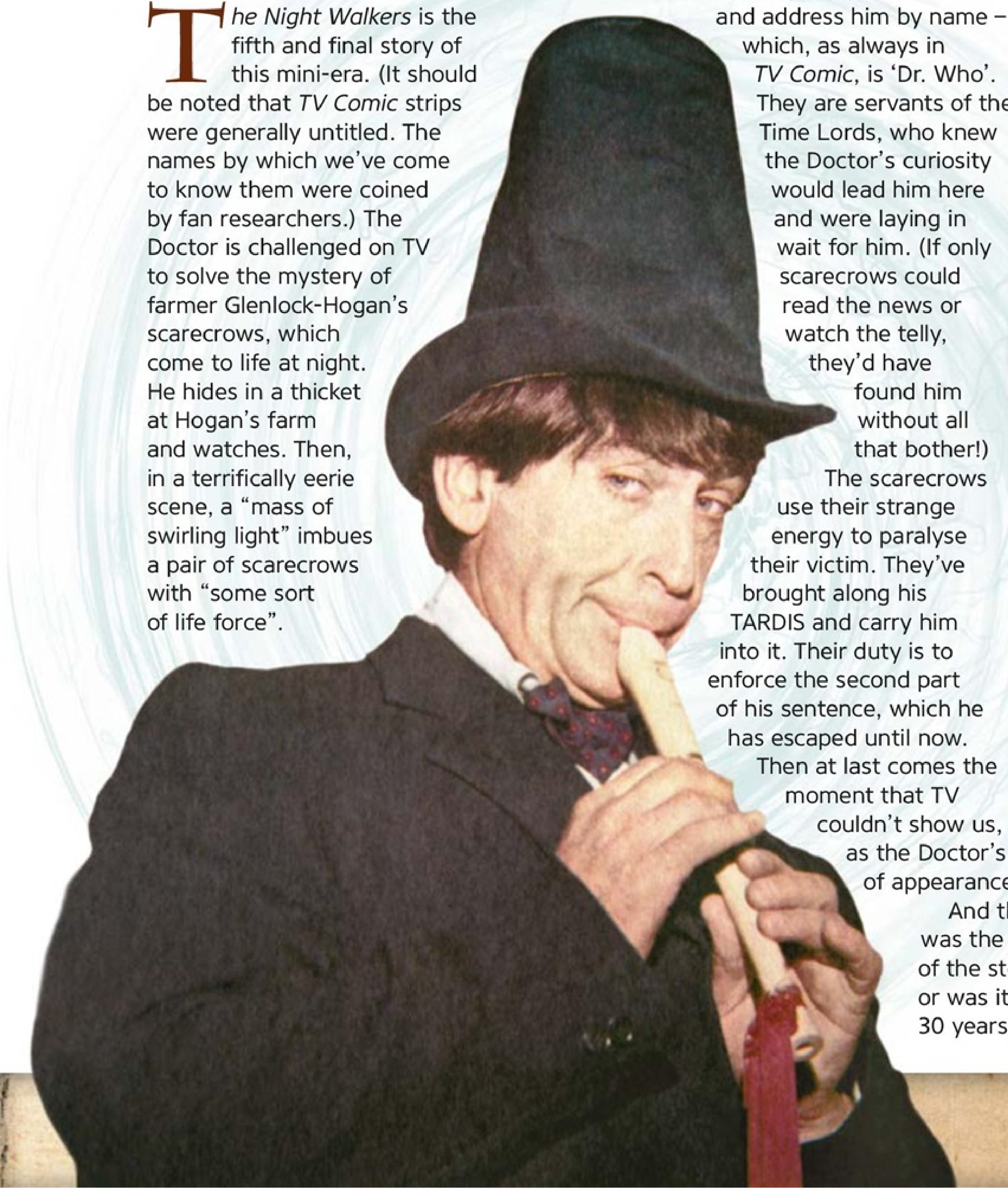
have set these stories in his pre-trial past. Instead, beginning in July with the comic strip *Action in Exile*, they blazed a far bolder trail. For the first time, a *Doctor Who* spin-off explicitly *moved ahead* of the parent show.

The Doctor's exile has begun, though, for reasons unexplained, his face remains the same. His TARDIS has been taken from him, so he bases himself at the Carlton Grange Hotel. By the time of the following strip, *The Mark of Terror*, he's the subject of newspaper headlines: "Time and Space Traveller Residing in London."


THE TIME LORDS! I KNEW THEY'D CATCH UP WITH ME... THEY EXILED ME TO EARTH BUT I ESCAPED BEFORE THEY COULD CHANGE MY APPEARANCE!

This allows people who need the Doctor's help to contact him.

The Night Walkers is the fifth and final story of this mini-era. (It should be noted that *TV Comic* strips were generally untitled. The names by which we've come to know them were coined by fan researchers.) The Doctor is challenged on TV to solve the mystery of farmer Glenlock-Hogan's scarecrows, which come to life at night. He hides in a thicket at Hogan's farm and watches. Then, in a terrifically eerie scene, a "mass of swirling light" imbues a pair of scarecrows with "some sort of life force".



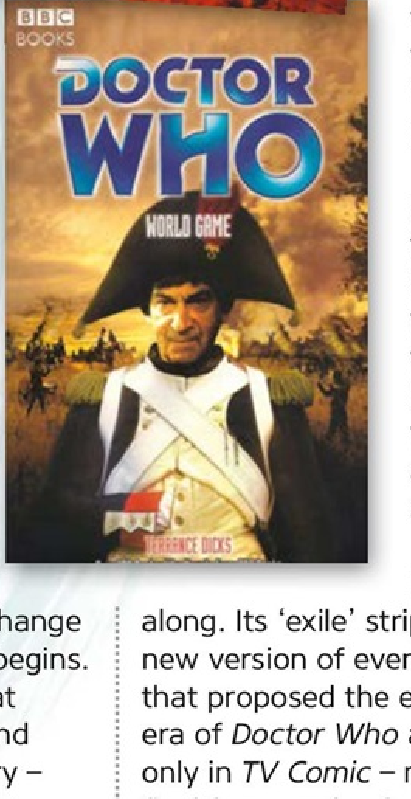
The Doctor follows the scarecrows on their night walk. Suddenly, they turn and address him by name – which, as always in *TV Comic*, is 'Dr. Who'. They are servants of the Time Lords, who knew the Doctor's curiosity would lead him here and were laying in wait for him. (If only scarecrows could read the news or watch the telly, they'd have found him without all that bother!)

The scarecrows use their strange energy to paralyse their victim. They've brought along his TARDIS and carry him into it. Their duty is to enforce the second part of his sentence, which he has escaped until now.

Then at last comes the moment that TV couldn't show us, as the Doctor's change of appearance begins.

And that was the end of the story – or was it? For 30 years, *The Night Walkers* was all but forgotten.

BBC
DOCTOR WHO
PLAYERS
TERRANCE DICKS


BBC BOOKS
DOCTOR WHO
WORLD GAME
TERRANCE DICKS

It could only be read by the most devoted collectors. Then, no less a *Doctor Who* VIP than Terrance Dicks wrote three new stories for the Second Doctor, set after his trial. His BBC novels *Players* and *World Game* were published in 1999 and 2005 respectively, while *Save Yourself* was a highlight of *The Target Storybook*, published in 2019.

In *World Game*, Dicks actually rewrites the ending of *The War Games*. He claims that what we saw on screen was not what really happened – and who would know this better, after all, than the story's co-writer?

So, it looks like *TV Comic* was right all along. Its 'exile' strips fit neatly into Dicks' new version of events. It was *TV Comic* that proposed the existence of this 'secret' era of *Doctor Who* at the time, and it's only in *TV Comic* – more specifically, in the final few panels of *The Night Walkers* – that we get to see how it ended. **DWM**

Reviews

Our verdict on the latest episodes and products.

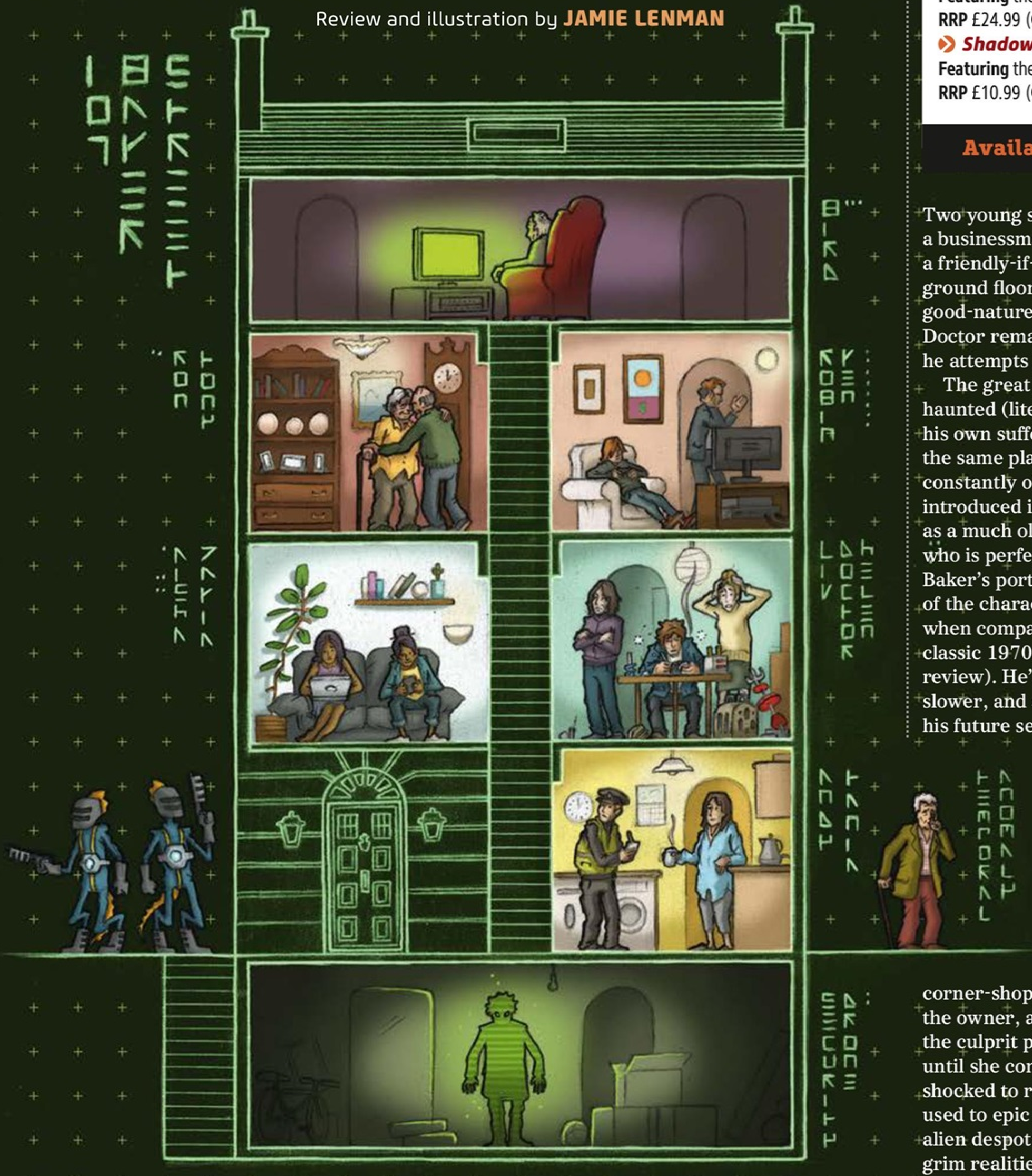
Audio Frequencies

Review and illustration by **JAMIE LENMAN**

Reviewed this issue

Stranded 1
Featuring the Eighth Doctor, Liv and Helen
RRP £24.99 (CD), £19.99 (download)
Shadow of the Sun
Featuring the Fourth Doctor, Leela and K9
RRP £10.99 (CD), £8.99 (download)

Available from bigfinish.com



Stranded 1 finds Paul McGann's Eighth Doctor, stuck in contemporary London with a dead TARDIS, in a bit of a state. But it's not all bad; he has his trusty chums Liv and Helen with him, and he also owns a large house in fashionable Baker Street, first mentioned in 2008's *The Haunting of Thomas Brewster,* which has served as a base many times over the years. The four stories in this set revolve around this building and use it to anchor the Doctor in an entirely unprecedented way, allowing us to examine him and his friends in something of a controlled environment.

Matt Fitton's *Lost Property* starts off with the horrific discovery that, in his absence, chez Doctor has been divided into flats and let to several different families. Two young sisters, a fussy older couple, a businessman with a lonely son, and a friendly-if-slightly-suspicious lady on the ground floor welcome Liv and Helen with good-natured neighbourliness – but the Doctor remains aloof and unknowable as he attempts to repair his machine.

The great irony is that, while he's haunted (literally, as it turns out) by his own suffocating fear of lingering in the same place for too long, he's being constantly observed by the Curator, introduced in 2013's *Day of the Doctor* as a much older incarnation (probably) who is perfectly happy to stay put. Tom Baker's portrayal of this distinct version of the character is astonishing, especially when compared to his recreation of the classic 1970s vintage (see elsewhere in this review). He's older and wiser, softer and slower, and although he never confronts his future self, his presence throughout this period of transition is a welcome reassurance for Liv and Helen as well as the audience.

Building on this thorough introduction to the status quo, John Dorney's *Wild Animals* quickly gets to the heart of the issues facing the TARDIS team. Liv's intervention in a corner-shop robbery results in the death of the owner, and Helen's instinct to pursue the culprit places her in immediate danger until she comes to her senses. They're shocked to realise that they have become so used to epic space battles and murderous alien despots that their reactions to the grim realities of everyday life are skewed in the extreme – that they, along with the Doctor, are the *Wild Animals* of the title.

For his part, the Time Lord is electrified by a sense of purpose and seizes upon the crime investigation as a drowning man gasps for air. The subdued atmosphere nevertheless allows for some wonderful comedy as he attempts to involve himself in police procedure, baffled by the CID's refusal to acknowledge his evident genius and issue him with a warrant card.

STARRING PAUL McGANN
REBECCA ROOT · TOM BAKER · HATTIE MORAHAN · NICOLA WALKER · TOM PRICE · CLIVE WOOD
BBC
DOCTOR WHO
STRANDED 1

As Liv is tended in hospital by Rebecca Root's secretive Tanya, it's Helen who talks the Doctor down from a towering rage of impotence and desperation, and in a touching moment he reveals he's taken to visiting (and perhaps liberating) some of the denizens of London Zoo. This is the Doctor as we've never seen him before – cut adrift, purposeless and to all intents homeless. It's heart-breaking stuff.

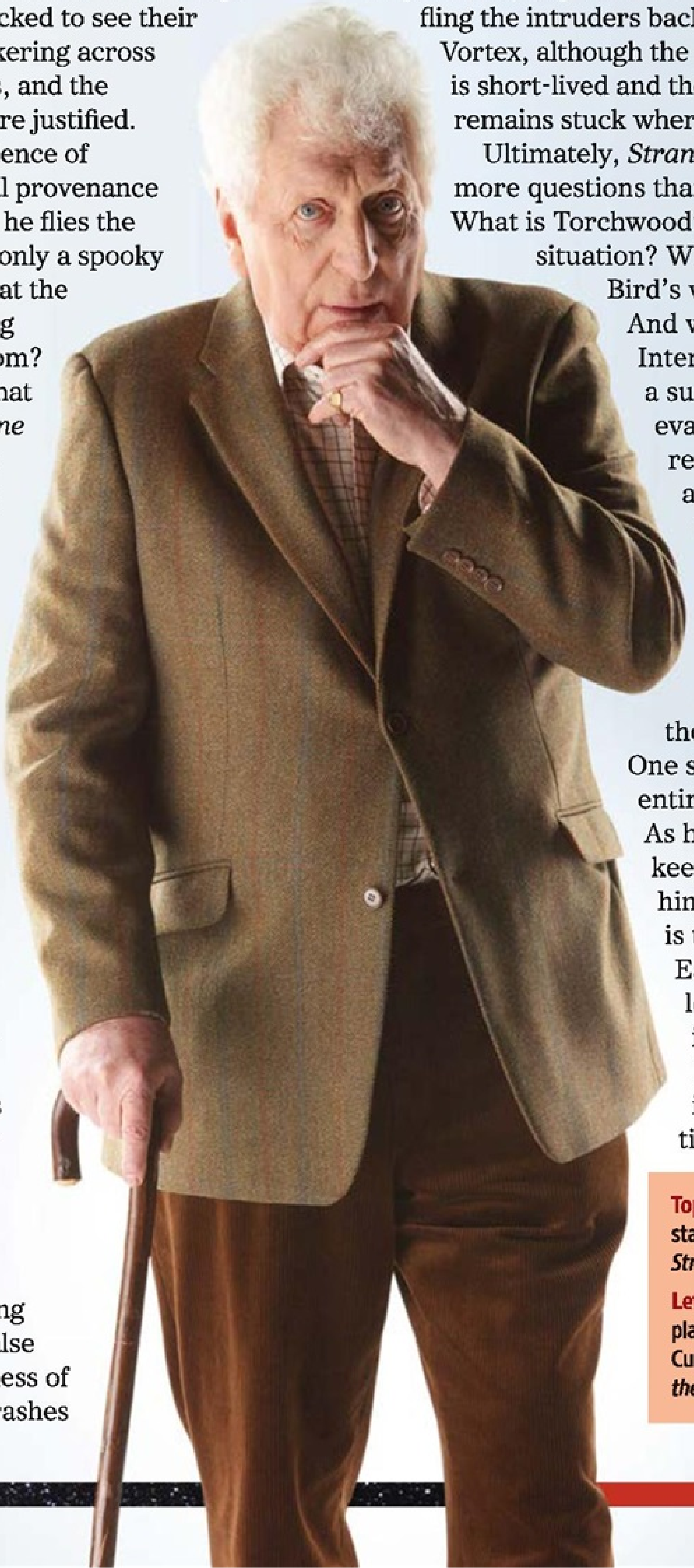
By the time Lisa McMullin's *Must-See TV* rolls around, things feel a lot more settled at number 107. What with all the door-banging, corridor echoes and muffled through-the-wall arguments, the listener begins to feel like they actually live in the house themselves. Torchwood pokes its nose into proceedings in the form of Tom Price's Sgt Andy Davidson, who appears to have eyes on the Doctor as well as a covert connection with Tanya. In turn, her relationship with Liv is delicately drawn ever closer, weaving a web around the travellers that they're too busy to notice...

Meanwhile, the Doctor is irked by the arrival of loft tenant Mr Bird, who seems to have usurped his position as in-house handyman by 'fixing' various electrical appliances for the residents. Before long, however, they're shocked to see their private moments flickering across their own TV screens, and the Doctor's suspicions are justified. Frustratingly, as evidence of Bird's extraterrestrial provenance becomes undeniable, he flies the coop, leaving behind only a spooky hologram warning that the Doctor is indeed being watched – but by whom?

Any assumptions that David K Barnes' *Divine Intervention* will pick up on this tantalising clue are confounded straight away, as the final story begins with the Doctor using his immense knowledge to win a TV game show. Once again it's left to Helen to dissuade him from investing his prize money in tech futures, spending it instead on the house and its inhabitants. A celebratory dinner is planned, but with mysterious alien eyes watching their every move and Sgt Andy back on the scene, it doesn't bode particularly well.

Finally, after a string of near-misses and false alarms, the full madness of the Doctor's world crashes in on a Camden restaurant as a duo of time-travelling lizard people ransack the place, demanding justice from the Time Lord for a supposed atrocity he hasn't yet committed. Luckily, this kind of timey-wimey-future-crimey is exactly the sort of paradox required to jump-start the TARDIS and fling the intruders back into the Vortex, although the ship's recovery is short-lived and the Doctor remains stuck where he is.

The final story begins with the Doctor using his immense knowledge to win a TV game show.



Ultimately, *Stranded* raises more questions than it answers. What is Torchwood's angle on the situation? What did Mr Bird's warning mean? And what of Divine Intervention itself, a suspiciously evangelical recruitment agency that briefly harangues Helen and her young friend before melting into the background? One suspects this is entirely the point. As his companions keep reminding him, the Doctor is trapped on Earth for the long run, and it's clear that Big Finish is taking its time laying the foundations of what is sure to be one of its most ambitious storylines yet.

Top: Paul McGann stars as the Doctor in *Stranded 1*.

Left: Tom Baker first played the enigmatic Curator in *The Day of the Doctor* (2013).

Believe it or not, Tom Baker has now been playing the Fourth Doctor on audio for even longer than he played him on television, recording almost twice as many adventures for Big Finish as he did for the BBC. But the most startling thing of all is that, at the age of 86, he's just as good as he ever was – infusing his performance with the same mixture of wonder, mischief, irascibility and otherworldliness that made him the nation's hero back in 1975.

With Louise Jameson and John Leeson as Leela and K9, he formed part of the trio that defined one of the most celebrated eras of *Doctor Who*, and it's our privilege to accompany them on yet another voyage into the unknown – in more ways than one...

Released four years ahead of its intended on-sale date in order to cheer us all up, Robert Valentine's *Shadow of the Sun* therefore comes to us from the future. It arrives in a world that, until very recently, we could only have imagined as part of some dystopian science fiction. Indeed, the concept of a society in which people live entirely separately from one another was previously explored by Big Finish in 2005's *Three's a Crowd*. So in many ways it's unsurprising that, as the country locked down due to the ongoing corona-crisis, BF quickly devised a way of continuing production by recording the cast remotely from their respective homes.

Not that anyone would ever guess this was the case, so seamless is the result. From the second the Doctor steps out of the TARDIS onto the *SS Sulia Namasca*, the listener is utterly convinced they're on board a luxury space liner in the 26th century. Much mention is made of humanity's opulence and sophistication in this period, and, considering the company we're keeping, it's impossible →

→ not to think of the Art Deco-inspired sandminer from 1977's *The Robots of Death*, albeit without the titular robots.

Stealing the show (if it's possible to steal a show from Tom Baker) is Big Finish mainstay Barnaby Edwards as the ship's waspish autopilot, a smarmy on-board computer in the vein of *2001*'s Hal, who has a penchant for chucking all sorts of things, including people, into the wastes of space. Having already dispatched one poor soul before our heroes even arrive, 'Auto' politely guides them through the apparently deserted vessel towards what seems to be an airlock, only to have it open and reveal a ballroom full of revellers. It's this combination of building tension and double-bluffs that keeps the listener on the edge of their ears throughout.

At the party our wandering chums are introduced to both the main antagonist and the crux of the piece – a battle between science and blind faith, the latter personified by Paul Herzberg's cult leader Zorn. Upon first hearing of it, the Doctor behaves fairly diplomatically about the plan to steer the cruiser directly into Earth's sun, and there's some lovely business as Leela fends off a few cheesy chat-up lines in her uniquely blunt manner. Then gradually, as it becomes clear that even the crew are eagerly awaiting their 'arrival', the Time Lord finds himself to be the only sane man on a ship of fools, and spares no sensibilities in angrily debunking the sacred doctrine of 'The Helios Society'.

After a brief spell in the brig, under suspicion of murdering Auto's first victim, the Doctor is able to persuade a scant few devotees into seeing sense, including the wonderfully dippy Lady Malina Rigel-Smythe, brought to life by flapper-queen Fenella Woolgar. Alas, before our heroes are able to find their blue box, the maniacal AI has already flung it overboard, leaving them trapped in a situation that is rapidly disintegrating…

As the temperature rises both metaphorically and literally, the growing panic of the TARDIS team is counterpointed by the cool surety of Zorn and his devotees, secure in their unflinching belief that what greets them beyond the sun's 'heat barrier' is not an agonising demise, but rather the mythical paradise Heliotopia. Far more frightening than the homicidal computer or the threat of frazzling death is the terrifying power that one charismatic individual can wield over the minds of so many innocent people. Indeed, the horrific surprise that greets those who ignore the Doctor's desperate offer of escape is one of the most chilling visions Big Finish has presented in many years.

After a noble sacrifice from Glenn McReady's surly Captain Brandis, a meagre handful of survivors reach the TARDIS in a repurposed carrier shuttle, and it's left to a forlorn Doctor to deliver the story's bitter moral: "That's the thing about reality – it doesn't go away when you stop believing in it." If one were so inclined, one could argue that the reverse is true of the Fourth Doctor; even after he went away, we never stopped believing in him. And now he's back, we never will. **DWM**

DOCTOR WHO
SHADOW OF THE SUN

Right: Tom Baker as the Doctor, with Louise Jameson (Leela) and K9 in a rehearsal shot from *Image of the Fendahl* (1977).

Below inset: Jamie (Frazer Hines), Polly (Anneke Wills) and Ben (Michael Craze) in *The Underwater Menace* (1967).

> It's a combination of building tension and double-bluffs that keeps the listener on the edge of their ears.

Soundtrack

The Underwater Menace
Featuring the Second Doctor, Ben, Polly and Jamie
RRP £31.99 (vinyl LP)

Available from Demon Music

In the modern digital world there's a mass-portability to how we consume content. Bung an episode of *Doctor Who* on a tablet and you can take it anywhere, moving around the house or propped up in the corner when cooking a meal. Meanwhile, the surviving audio recordings of missing episodes can be your MP3 companion on a walk. So there's something reassuringly grounded and solid about this new version of *The Underwater Menace*.

Nothing in the world could stop us from debating and assessing the narrative merits of this 1967 curio, a notable step in the evolution of Patrick Troughton's proto Second Doctor. That discussion has been had elsewhere over the years; suffice it to say, this visit to Atlantis isn't *Doctor Who*'s finest four-parter. The confused plot – of a mad scientist intending to drain away the world's oceans just because he can – doesn't bear too much scrutiny. On the plus side: Fish People!

This two-disc vinyl release from Demon includes the surviving audio recordings of *The Underwater Menace* with linking narration by Polly actress Anneke Wills, as previously released digitally by BBC Audio. A turntable is a fixed point; you can't pick it up and move to the kitchen. Set it spinning, sit down and listen. Nothing more, enjoy the moment. The records are 140g vinyl, as opposed to previous 180g pressings, and frankly it matters not a jot. There's a solid, tactile warmth to the mastering, a different tone for a different medium.

Even if you don't understand the obsession with vinyl, you can appreciate the love that's gone into the presentation. It's a beautiful artefact, with a striking cover (Fish People!) and boldly designed graphics. The discs themselves are transparent and splashed in ocean hues of blue and green. Elsewhere, the accurate *Radio Times* listings for each episode are nicely done. If the packaging misses one thing, sleeve notes could add some context to the story and the provenance of the recordings, but that's a minor gripe.

This lavish range from Demon continues to show a love for the source material that adds sparkle to even the darkest of undersea habitats.
MARK WRIGHT

BBC
DOCTOR WHO
THE UNDERWATER MENACE
VINYL WHO

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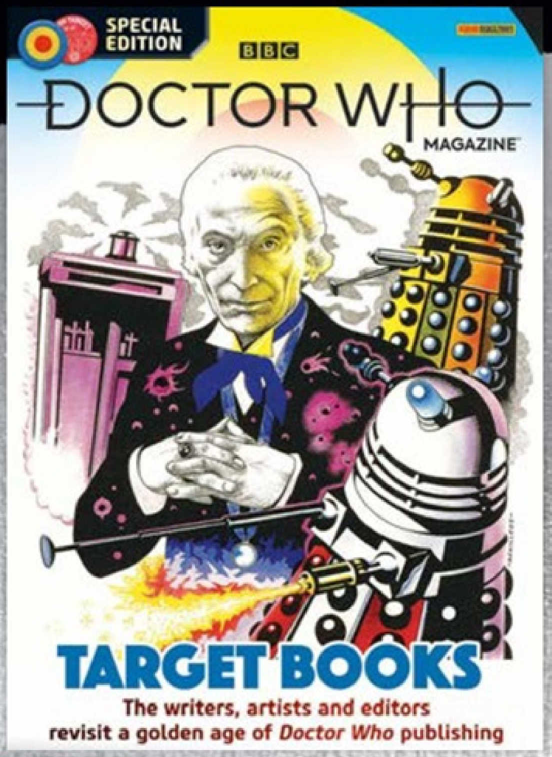
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Competitions

Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

MISSY: SERIES TWO

AUDIO DRAMA

Missy: Series Two is a new full-cast audio drama starring Michelle Gomez as Missy.

What does Missy get up to when the Doctor isn't around? Now she has what she wants, Missy needs someone to show off to. But her temporal mischief attracts the wrong kind of attention. Infuriating children, a vacationing Sontaran and her own worst intentions will get in her way. Not to mention a Meddling Monk, out for revenge…

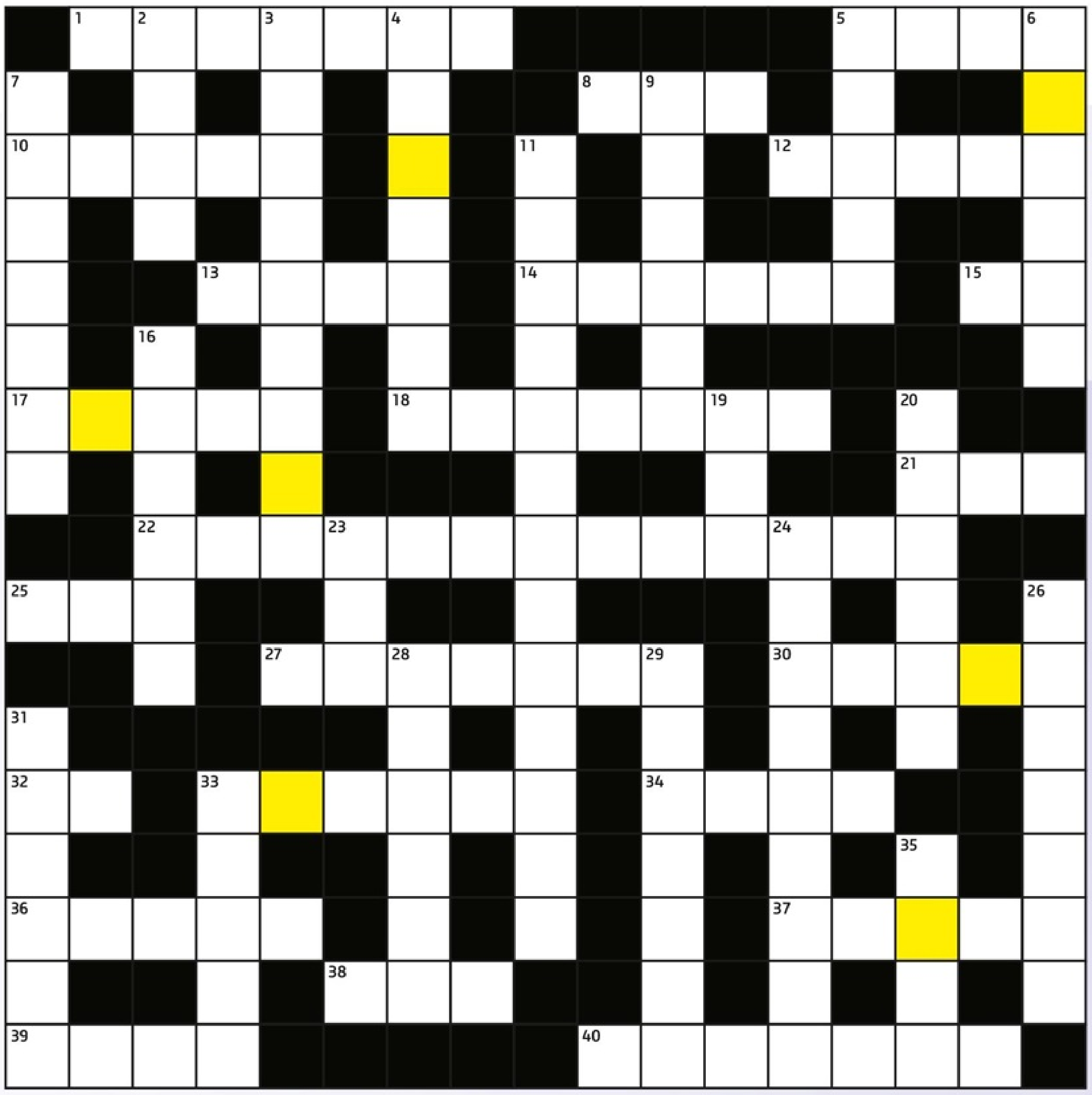
The four stories in this box set are *The Lumiat* by Lisa McMullin, *Brimstone and Terror* by Roy Gill, *Treason and Plot* by Gemma Arrowsmith and *Too Many Masters* by John Dorney. It's available to order from *bigfinish.com* priced £24.99 on CD or £19.99 to download.

DWM has **FIVE** copies of the CD to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a creature used by the Daleks.

MICHELLE GOMEZ · RUFUS HOUND · GINA McKEE · DAN STARKEY
DOCTOR WHO
MISSY
SERIES TWO

Do you know your David Burton from your Daniel Barton?

DWM CROSSWORD



ACROSS

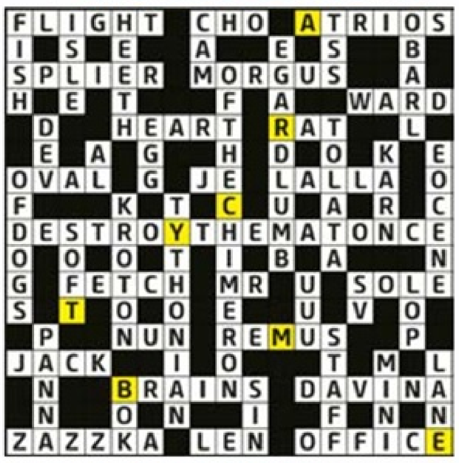
1 _____ Hartnell – played the First Doctor (7)
5 Final episode of the Eleventh Doctor's first series: *The Big* ___ (4)
8 Quantity of taranium gathered by Mavic Chen – "a full __" (3)
10 One of Captain Dent's men (5)
12 Steven's stuffed toy HiFi, for example (5)
13 Abu, Beta or Vana, for example (4)
14 The Doctor called him "Chuckles" (6)
15 The Doctor called her a "ham-fisted bun vendor" (2)
17 Airline pilot abducted by the Chameleons (5)
18 One of the people of Sarn (7)
21 One of the Wolves of Fenric (3)
22 Inside the Keller Machine… (3,4,2,4)
25 He helped the Doctor rob the bank of Karabraxos (3)
27 (and 16 Down) Director of *The Chase* (7,6)
30 He was part of Solicitor Grey's slave trading (5)
32 Production code of *The Savages* (1,1)
33 One of the monks at Det-Sen (6)
34 He was killed by Dalek antibodies (4)
36 One of the children Nancy looked after during the Blitz (5)
37 Sita, Dako or Tor, for example (5)
38 Final Tenth Doctor episode: *The* __ *of Time* (3)
39 An officer in the court of Millennius (4)
40 He told the Doctor how to find the Cave of 500 eyes (7)

DOWN

2 (and 5 Down) She played Isabella Fitzwilliam in *The King's Demons* (4,5)
3 Landmark in the UK capital that was used in the Nestene invasion (6,3)
4 Brother of Ganatus (7)
5 See 2 Down
6 Alien involved in the Daleks' master plan (6)
7 UNIT officer who met the Tenth Doctor (7)
9 *Mission to* _____ – story that was originally planned for Season 23 (6)
11 The chamber below Professor Yana's rocket was flooded with this (4,9)
16 See 27 Across
19 *Abbrev.* The Master's weapon (1,1,1)
20 (and 31 Down) He played 30 Across (6,6)
23 Medical scanner used by the Tenth Doctor to defeat the Plasmavore (1,1,1)
24 Campaign slogan used by the Master (4,5)
26 Country Salamander described as the "grain field of the planet" (7)
28 Agent recruited by President Nixon (6)
29 One of the Space Pirates (7)
31 See 20 Down
33 Turlough's home planet (5)
35 The Chameleon ___ – used by the Doctor and the Master to make them human (4)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: CYBERMAT

TIME APART AUDIO DRAMA

BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA STARRING PETER DAVISON
TIME APART
BY STEVE LYONS, JACQUELINE RAYNER, TOMMY DONBAVAND AND KATE THORMAN

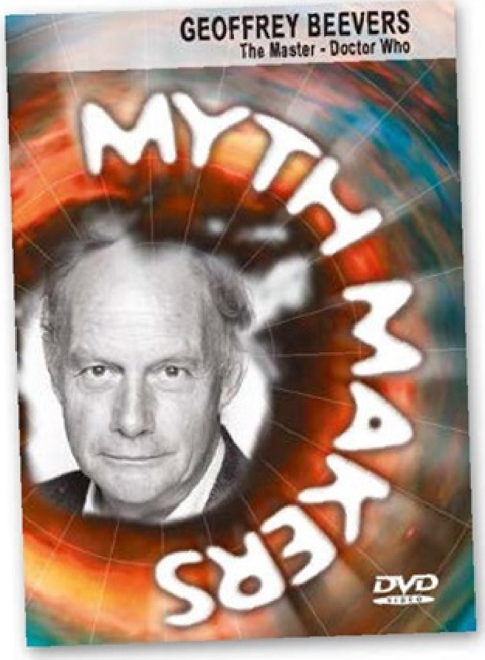
Time Apart comprises four full-cast audio adventures starring Peter Davison as the Fifth Doctor, written by Tommy Donbavand, Steve Lyons, Jacqueline Rayner and Kate Thorman.

Separated from his companions, the Doctor attempts to find solace in the history of his favourite planet – Earth – but instead discovers new threats lying in wait. Travelling from 20th-century East Berlin to 16th-century Strasbourg, the Doctor encounters creatures from other realities: monsters beneath the waves and human beings determined to exploit their fellow man.
But how long can he survive without a friend?

Time Apart is available to order from *bigfinish.com*, priced £14.99 on CD or £12.99 to download. Thanks to Big Finish we've got **FIVE** copies to give away. Fancy trying to win one? Answer the following question correctly:

Peter Davison starred as the Fifth Doctor alongside David Tennant's Tenth Doctor in a 2007 *Children in Need* mini episode. What was its title?
A *Time Slip* **B** *Time Agents* **C** *Time Crash*

MYTH MAKERS: GEOFFREY BEEVERS DVD



The latest subject in Reeltime Pictures' *Myth Makers* series of interviews is acclaimed actor, writer and director Geoffrey Beevers, who played the Master in 1981's *The Keeper of Traken*.

He has since reprised the role for various Big Finish productions and written one himself: *I Am the Master*. Geoffrey was married to the late Caroline John, who played the Third Doctor's companion Liz Shaw.

Myth Makers: Geoffrey Beevers will be available from *timetraveltv.com* in August, priced £10 on DVD, £6 to download or £3 to stream. We've got **FIVE** copies of the DVD to give away. If you'd like to have a go at winning one, just answer the following question correctly:

In which other TV *Doctor Who* story did Geoffrey Beevers appear?
A *The Seeds of Death* **B** *The Ambassadors of Death*
C *The Curse of Fatal Death*

THE ROBOTS: VOLUME TWO AUDIO DRAMA

NICOLA WALKER • CLAIRE RUSHBROOK
DAVID COLLINGS • PAMELA SALEM
FROM THE WORLDS OF
BBC DOCTOR WHO
THE ROBOTS
VOLUME TWO

The Robots: Volume Two stars Nicola Walker as Liv Chenka, Claire Rushbrook as Tula, David Collings as Poul and Pamela Salem as Toos.

Liv Chenka leaves the Doctor and the TARDIS behind for one year.
A year in which she lives on the planet Kaldor and gets to know her sister Tula all over again.

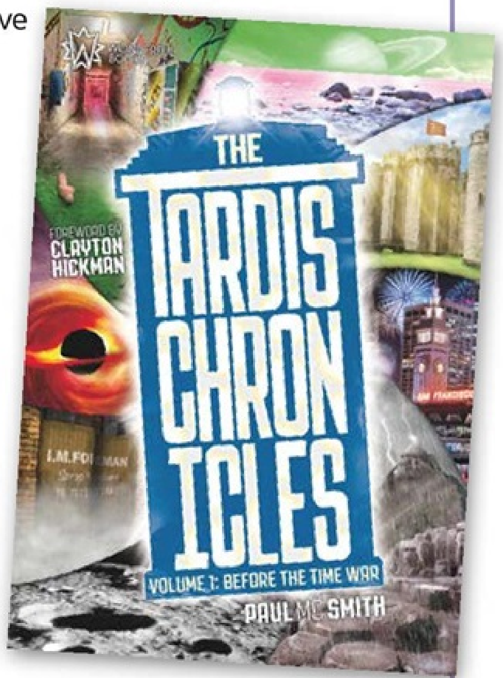
But Kaldor is going through a period of tumultuous change. Technology is developing at an advanced rate – robots are evolving, artificial intelligence is adapting, and, with these changes, politics is altering too. Can Liv and Tula make a difference during the most turbulent time in the world's history?

The Robots: Volume Two is available now from *bigfinish.com*, priced £16.99 on CD or £19.99 to download. Thanks to Big Finish we've got **FIVE** copies to give away. To be in with a chance of winning one of these prizes, correctly answer the following question:

Who played Commander Uvanov in the 1977 story *The Robots of Death*?
A Russell Hunter **B** Russell Minton **C** Russell T Davies

THE TARDIS CHRONICLES: VOLUME 1 BOOK

The TARDIS Chronicles: Volume 1 is an unofficial book that charts the voyages of the Doctor's space and time ship. Designed and illustrated by Paul Smith, with a foreword by former **DWM** editor Clayton Hickman, this book documents every on-screen journey the TARDIS has undertaken. For each trip there are notes detailing which controls are used and what they do, what we learn about the functions and abilities of the TARDIS, plus behind-the-scenes facts about props, sets, models and materialisation techniques.



The book includes comprehensive histories of every police-box prop, control-room set and console, covering their design, construction, usage and modifications. These are illustrated with accurate schematics, including annotated plans of every control panel and their variations.

The TARDIS Chronicles: Volume 1 is published by Wonderful Books and is available now from Amazon, priced £22.99. We've got **FIVE** copies to give away to lucky readers. For the opportunity to win one, answer this question correctly:

What is the TARDIS' cloaking device called?
A Chameleon Arc **B** Chameleon Circuit
C Karma Chameleon

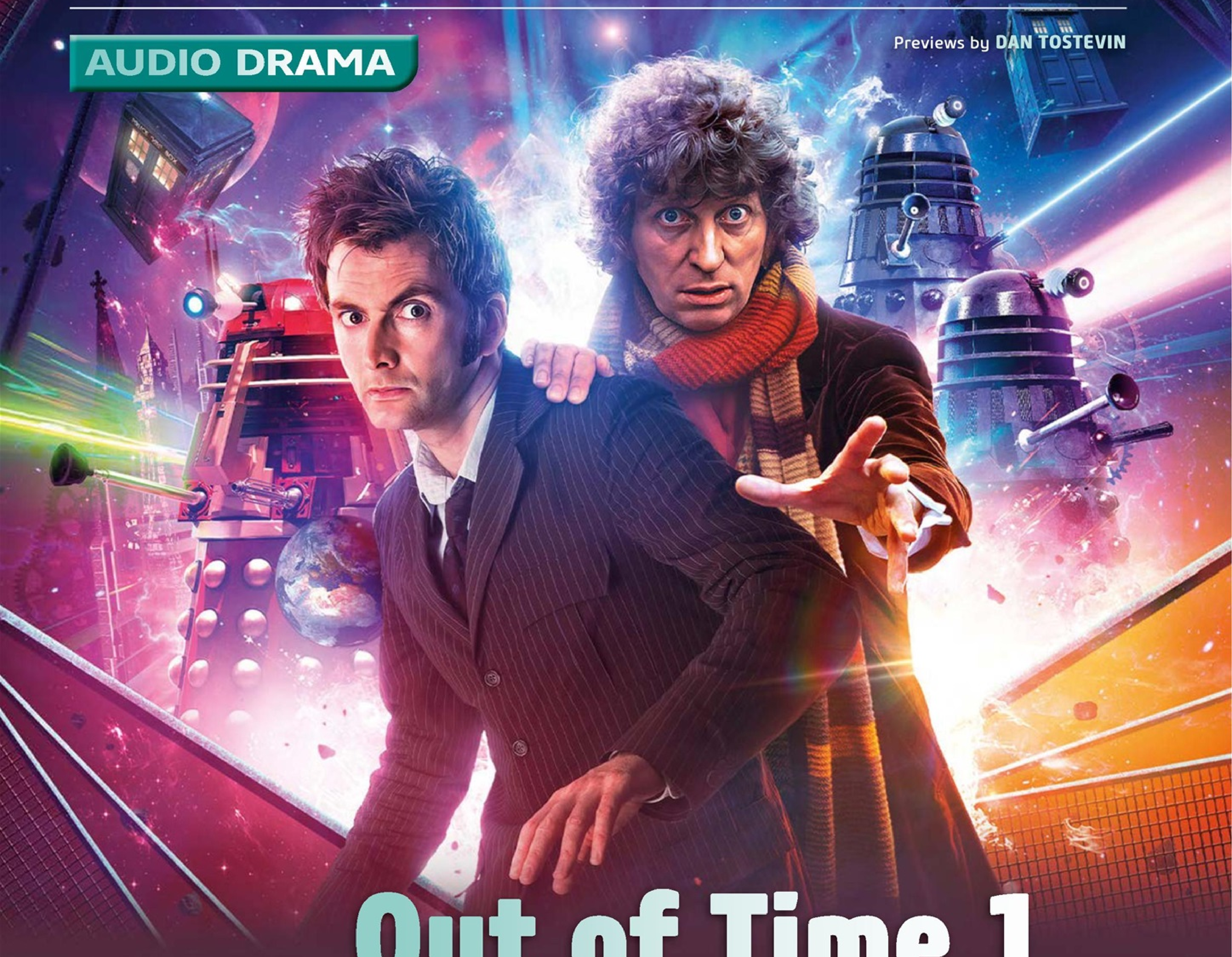
TERMS AND CONDITIONS The competitions open on Thursday 25 June 2020 and close at 23.59 on Wednesday 22 July 2020. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit https://www.bbc.com/editorialguidelines/guidance/code-of-conduct. Prizes will be sent to winners as soon as possible. However, due to the Coronavirus lockdown restrictions there may be a delay in dispatching some items.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



Out of Time 1

BIG FINISH
RRP £10.99 (CD), £8.99 (download)
RELEASED August

Written by **Matt Fitton**

STARRING
The Doctor **Tom Baker**
The Doctor **David Tennant**
The Daleks **Nicholas Briggs**
Jora **Kathryn Drysdale**
The Abbess/Marna **Claire Rushbrook**
Captain Zenna/Kivall **Nick Asbury**

The Cathedral of Contemplation exists outside history itself, offering peace to troubled souls across the universe.

"It's where the Doctor might go to take time out once in a while," says Matt Fitton, the writer of *Out of Time 1*. "And even though it's not spiritual for him as such, the Abbess hopes she can help and is a friend to him. I like to think there are lots of different Doctors dotted around the cathedral doing different things – maybe the Seventh playing the spoons, the Third sampling cheese and wine..."

Out of Time 1 finds the Tenth and Fourth Doctors at the cathedral. The Tenth wants to visit the panoramic gallery, so he can use the space-time viewing system to pick his next destination. The Fourth just wants to do a bit of painting. They shouldn't be able to meet, but they do. And then the Daleks invade.

Although it was made under lockdown, with the actors recording from their homes, the idea for *Out of Time 1* was born in the middle of last year. "It was at one of our general planning meetings," recalls Nicholas Briggs, director and executive producer. "During the bit where we think of new, exciting 'tent-pole' moments – one of those corporate terms that means 'standout' or simply 'very exciting' – David Richardson [senior producer] asked, 'Do we want to ask David Tennant if he'd like to do an adventure with Tom Baker?' We all said yes, and I immediately texted David Tennant.

About five or ten minutes later, he texted back and said yes, so we commissioned a storyline from Matt Fitton.”

“The brief was wide open,” says Matt. “I think it was my idea to say, ‘Can we put them up against the Daleks?’, because that’s the most *Doctor Who* enemy of all, and it fits with both of their timelines. Then I came up with the concept of them just running into each other by accident.”

As well as being accidental, their meeting is also immediate, coming before the opening titles. “There’s a very astute no-nonsense approach in the script,” says Nick. “It gives us what we want without hesitation. Doctors together. Doctors fighting Daleks. I always do a bit of massaging of scripts I direct, but there were only minor alterations made by me in this one. The structure was incredibly sound and the dialogue was peppered with magic moments. Matt knew this should be a magical production that had to deliver everything the audience expects from it and more.”

Matt’s focus was the relationship between the main characters. “I wanted it to just be about the joy of bringing these two versions of the Doctor together,” he says. “The Tenth Doctor, I think, enjoys his past. We saw that in *Time Crash* [the 2007 mini-episode in which he met the Fifth Doctor]. He likes to look back and think how young and naïve he was then. He’s a good half-a-dozen lifetimes older; several centuries down the line. So I think, in his mind, this is almost his adolescence – when he was going off on gap years, doing what he wanted… He probably sees his fourth self as a little bit irresponsible, fly-by-night and arrogant. Whereas the Fourth Doctor, looking at his future, is a bit… what’s the word? Not dismayed – not as strong as that – but discombobulated by what he has become.”

“What Matt has written is a beautiful dance between the Doctors,” says Nick. “Of course, the Tenth Doctor instantly recognises the Fourth Doctor. But we’re not really sure how soon the Fourth Doctor picks up on who the Tenth Doctor is. I discussed this a lot with David and Tom – there is a beautiful pre-recognition period where both of them sort of suspect that Tom’s Doctor is cottoning on, but is keeping it to himself. For his part, Tom was very keen for his Doctor not to be too harsh about his future self. There were some perhaps more robust comments from his Doctor in the script that Tom toned down a bit, which I thought was rather touching.”

“They find a lot of stuff in common to begin with,” adds Matt. “But then, as the threat becomes bigger, it’s great to explore the divisions in the character, because they’re both at particular points in their lives. The Fourth Doctor is alone. He has an assistant with him but, as the Tenth Doctor points out, he’s not looking for a companion – he’s looking for an audience. It’s at a point in his life when he’s been to Gallifrey, faced down some old enemies, and is deciding what to do next. Whereas the Tenth Doctor is looking to avoid responsibility and destiny. He’s in the mindset of knowing his time is coming, and not wanting to let go…”

> “He’s not looking for a companion – he’s looking for an audience.” MATT FITTON

DALEKS FOR DAVID

As well as being the director of *Out of Time 1*, Nicholas Briggs provides the story’s Dalek voices. When the coronavirus pandemic forced him to perform both roles from home, Nick’s original plan was to delay the Daleks until after the main recording sessions. But then he spoke to David Tennant.

“I was chatting with David a few days before the recording, and he asked if I’d be doing the Dalek voices live,” Nick remembers. “I said, ‘Oh no, no. That’s a bit too difficult, technically, for a remote recording.’ And David made a little involuntary, disappointed sort of moan. That little noise stayed in my head, so I went to enormous lengths to wire up my ring modulator and attach it to some speakers so that he’d be able to hear the Daleks.

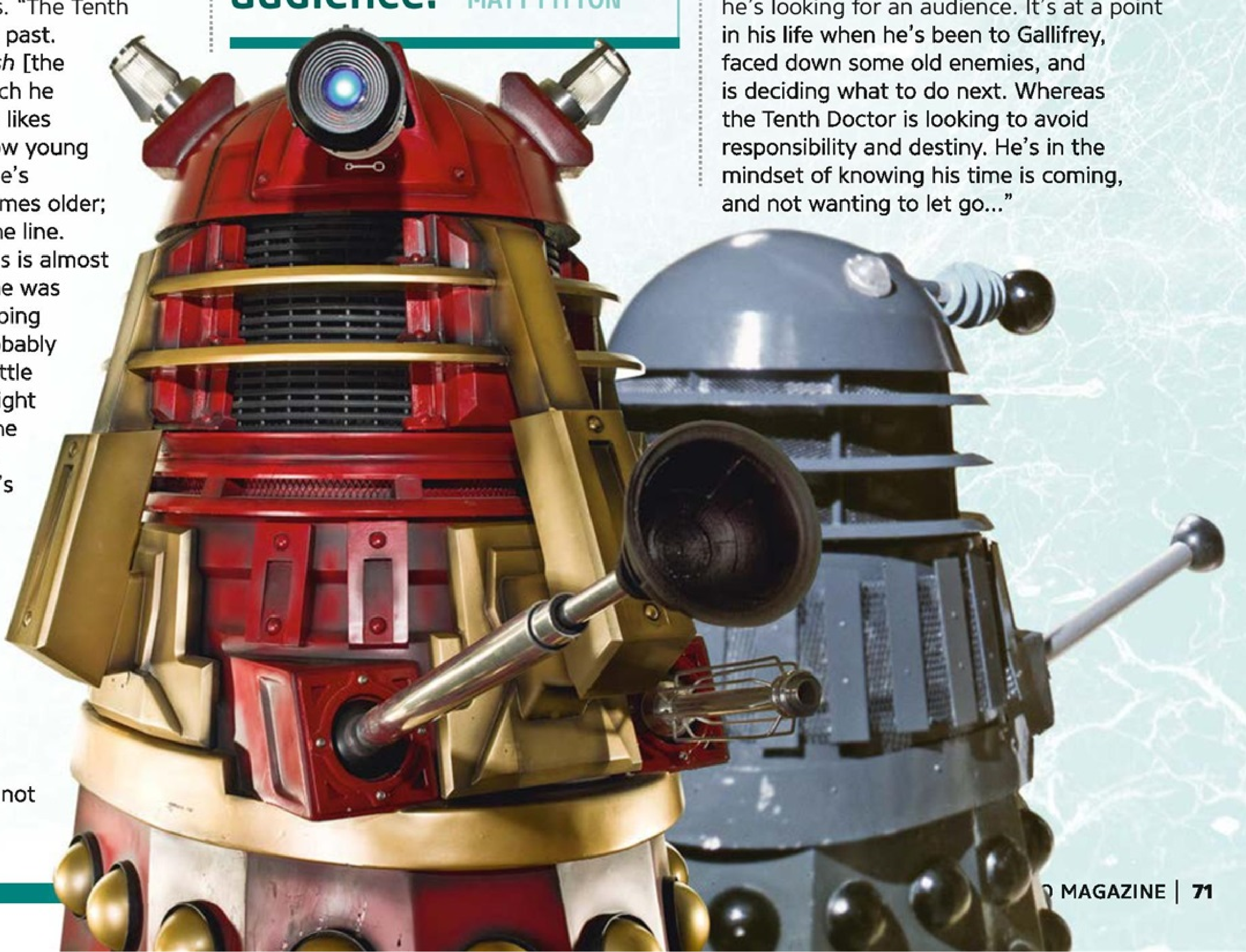
“For various reasons, these couldn’t be the final versions,” he adds, “so I did in fact pick them up later in a mad, hour-long session of me screaming into a sound-insulated box. But even though the Daleks I was doing during the main recording were temporary Daleks, they still required a lot of the usual oomph. It’s always odd, switching from my normal speaking voice into mad, murderous machines.”

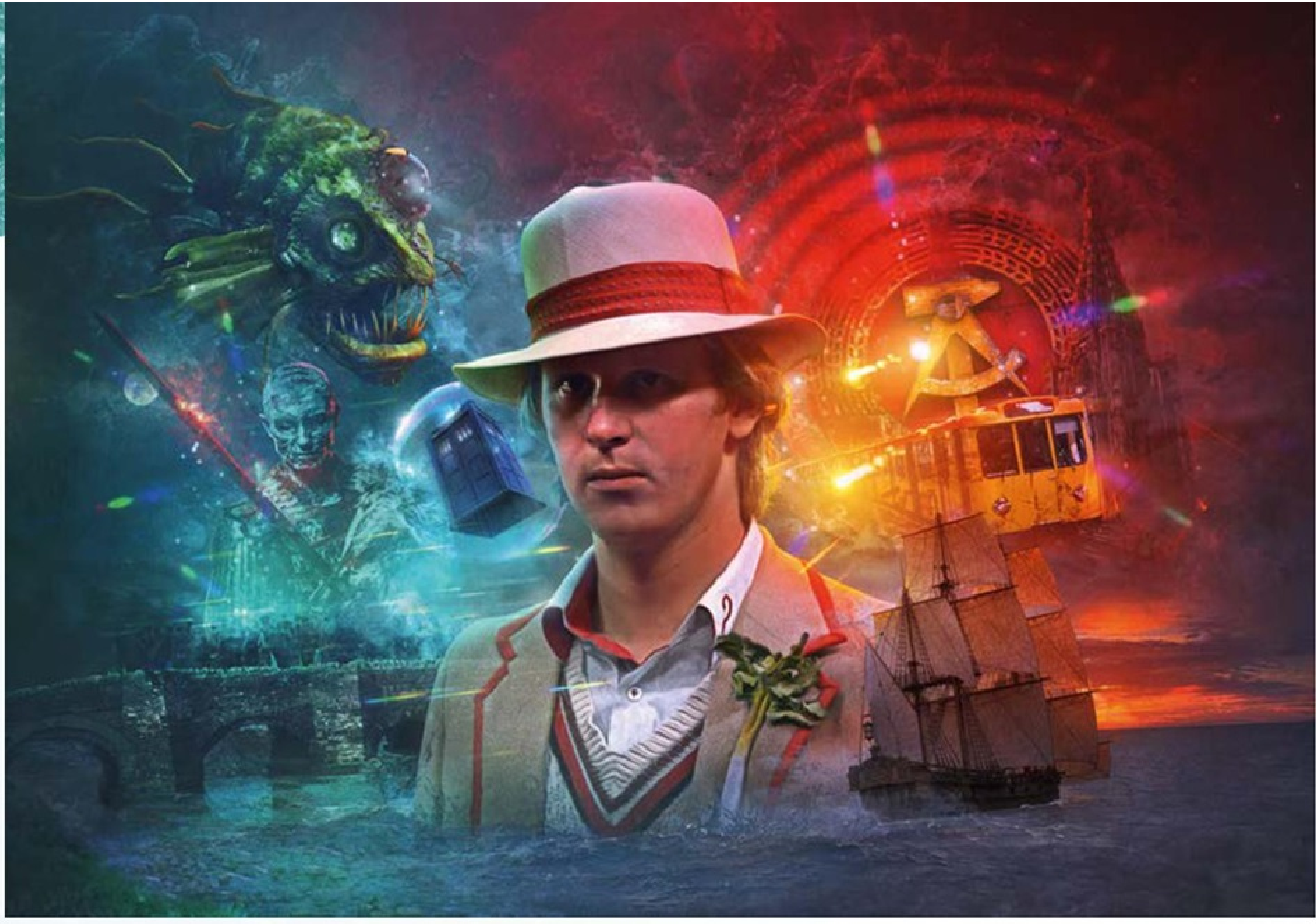
Above left: The Tenth (David Tennant) and Fifth (Peter Davison) Doctors meet in *Time Crash* (2007).

Above right: Nicholas Briggs in the studio.

Left inset: Writer Matt Fitton.

Below: Daleks from the Tenth and Fourth Doctors’ eras.





Time Apart

When we last heard from the Fifth Doctor, he'd left his companions behind. His story continues in *Time Apart*.

"He's one of the more emotional Doctors, but he's not necessarily great at addressing his own emotions," says producer Scott Handcock. "He's actually quite sarcastic with a lot of his companions. He loves them dearly, but he holds them at arm's length. During this time, he's got no established relationships to fall back on. It means he can be a bit more open and a bit more honest, because there aren't any expectations for him to live up to."

Time Apart is set after *Earthshock*, the 1982 serial that saw the Doctor lose a companion while battling the Cybermen. The storyline began last year when Marc, a slave from ancient Rome, joined the surviving TARDIS crew. "I thought it would be interesting to introduce a new companion with Nyssa and Tegan, particularly one from history," Scott explains. "I sort of envisaged him as a male version of Leela: intelligent but not necessarily educated."

When that new team faced the Cybermen, Marc was nearly lost to Cyber-conversion. "It dredged up a lot of emotions that probably weren't addressed on screen," says Scott. "In order to protect his companions, the Doctor went off on his own, and this is where we find him. He's travelling alone, trying to come to terms with the danger he puts his companions in, whilst at the same time coming up against new threats."

Time Apart is an anthology release, giving the solo Doctor four different adventures. "Which I think we need, just so you get a sense of time having passed for both the Doctor and his companions," says Scott. "Their reunion in [the August release] *Madquake* is not a simple 'Oh, you've been gone five minutes, hello again'. A lot of things have happened, and there's a lot of trust to be rebuilt, so dramatically it's quite interesting to have that substantial period of time in between.

"There's a loose umbrella theme of adventures in Earth's history," he adds. "I wanted a balance of types of story, so there's an opener which is very creepy and atmospheric – it's a two-hander set in 1970s Berlin. Then we've got stuff like a mad adventure on a sailing ship, with alien entities beneath the waves... It's a real mix of time periods, adventures and characters for the Doctor to meet."

The collection is dedicated to one of its writers, Tommy Donbavand, who died in 2019. Best known as the creator of the *Scream Street* children's books, Tommy's previous *Doctor Who* credits include comic strips, short stories and the 2013 novel *Shroud of Sorrow*.

"It was actually Paul Magrs, another *Doctor Who* writer, who brought Tommy to my attention," Scott explains. "Tommy had been fighting cancer for some time, and it was always one of his ambitions to write a Big Finish *Doctor Who* story. Paul mentioned this to me, and he was very open about the fact that Tommy probably wouldn't be able to tackle anything too extensive. But knowing we had this anthology coming up, it seemed like a natural opportunity to say, 'Would you like to do a one-part story?' He agreed that wouldn't consume too much of his time or energy, and I mentioned it to [executive producer] Nicholas Briggs – whose son was a massive fan of Tommy's *Scream Street* books – and Nick was absolutely all for it.

"Sadly, Tommy passed away shortly after delivering an initial draft, so having fulfilled his ambition, he never got to hear the finished product," Scott says. "But it's a really lovely script, and I hope we've done it justice."

BIG FINISH
RRP £14.99 (CD), £12.99 (download)
RELEASED July

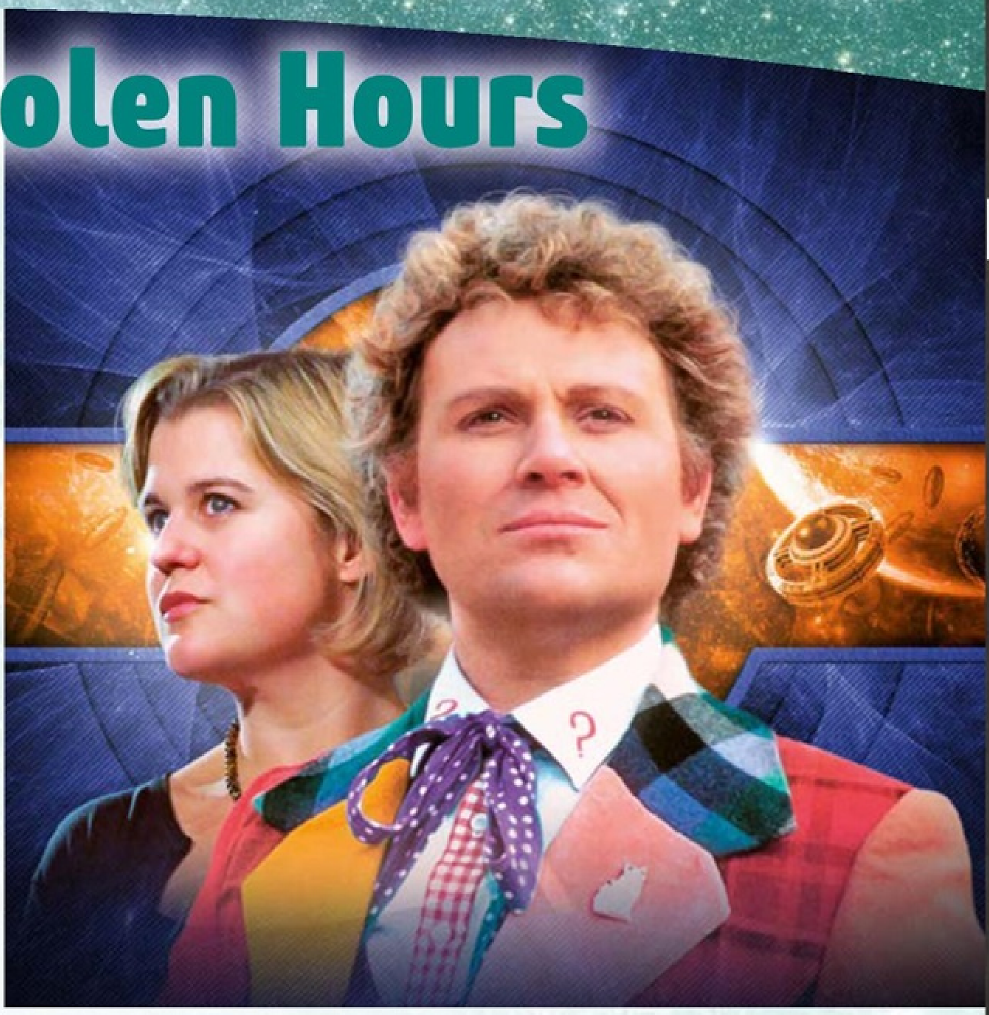
Comprises:
1.1 Ghost Station
by Steve Lyons
1.2 The Bridge Master
by Jacqueline Rayner
1.3 What Lurks Down Under
by Tommy Donbavand
1.4 The Dancing Plague
by Kate Thorman

The Doctor **Peter Davison**
Peter Meier/Lucas **Timothy Blore**
Agatha/Teuthis/Margareta **Kate Harbour**
Clement/Dr Richard Alley/Gerhardt **Wayne Forester**
Mary Wade **Laura Aikman**

> "He's travelling alone, trying to come to terms with the danger he puts his companions in."
> SCOTT HANDCOCK

Top: The Fifth Doctor in Tom Webster's cover art for *Time Apart*.
Far left: Writer Tommy Donbavand.
Above: Actor Timothy Blore.

These Stolen Hours



BIG FINISH
RRP £2.99 (download)
RELEASED August

Written by **Grace Knight**
Featuring **the Eighth Doctor** and **Charley Pollard**
Performed by **India Fisher**

Charlotte Pollard was the Eighth Doctor's very first audio companion – and, as far as she knew, also the last. But witnessing the Doctor's apparent death wasn't the end of Charley's time in the TARDIS. She soon began travelling with the *Sixth* Doctor, unable to tell him about their future together or what she believed was his ultimate fate.

In *These Stolen Hours*, Charley and the Sixth Doctor discover a space station where researchers have awoken to find their work done for them overnight. Told as a retrospective monologue, it lets Charley reflect on the time she spent and choices she made with both her Doctors.

"The brief was, 'You'll be writing the Sixth Doctor and Charley'," explains writer Grace Knight. "I know a lot of Big Finish, but I gravitate towards Doctors and companions that I remember watching on the telly, so I'd listened to maybe one story with Charley in it – and it was an Eighth Doctor adventure."

Grace binged the rest of Charley's history, and was inspired by the Eighth Doctor stories in particular. "I formed some very strong opinions about that relationship," she says. "It struck me that this is a really powerful romance, and it's generally kept in the subtext. I think that's part of the *Doctor Who* thing – that these things are never overstated. But I thought, 'I reckon there's room for a little bit more angst here!'"

A key story for Grace was Robert Shearman's *Scherzo*, an Eighth Doctor and Charley two-hander. "They merge themselves together and tell each other they love each other," she says. "They're lovers, aren't they? To me, her decision to travel with the Sixth Doctor afterwards makes sense in the context of grief, and of hanging on to a photograph album of the person you loved. That's the way I understand that story, and that's the side of it that I really wanted to explore."

Grace was also interested in the "fundamental imbalance" between the immortal Doctor and his human companions. "I think there are different ways of exploring that," she says. "If you're telling a story where the Doctor doesn't care about his companions, because they're so ephemeral and he lives forever, you've got the balance wrong. But at the same time, it's a mistake not to acknowledge the fact that, for the Doctor, making a new friend is an act of courage every single time, because you're *definitely* going to lose them. They may or may not die in front of your eyes, but you're going to lose them in a fraction of the time you spend in the universe."

From those ideas, *These Stolen Hours* emerged. "I'm kind of from a fanfic background," Grace says, "and a lot of the best fanfic is about drilling into things, opening up gaps in the subtext and filling them in. And I think that often tends towards exposing the raw heart of things, if you can. So I hope people will have a lovely time listening to it, but I'm also hoping that it allows for a slightly deeper understanding of what happens when this person, who is so instinctive in her actions, is forced to really reflect on her choices and what they meant."

Grace's crash-course in Charley Pollard was the perfect preparation for writing *These Stolen Hours*. "If you spend two weeks listening to everything someone's ever said, it's a very intense but quite effective way to get a sense of their voice," she says, laughing. "I suppose it's a bit like meeting someone absolutely brilliant at a festival and spending three days talking to them constantly... and then writing a first-person, 5,000-word monologue in that voice!" **DWM**

Top: Charley (India Fisher) and the Sixth Doctor (Colin Baker) in Mark Plastow's cover art for *These Stolen Hours*.

Below: India with Alfie Shaw, the producer of *These Stolen Hours*.

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[Fifth Doctor]
Big Finish £14.99 (CD), £12.99 (download)

▶ *Missy: Series Two*
by Gemma Arrowsmith, John Dorney, Roy Gill, Lisa McMullin
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SHORT TRIPS
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[Fifth Doctor]
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SAVE OUR SOULS

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SHORT TRIPS
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Big Finish £2.99 (download)

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PARASITE

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OUT OF TIME

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by Matt Fitton
Big Finish £10.99 (CD), £8.99 (download)

MAGAZINES

Thursday 23 JULY

▶ **DWM** 554
Panini £5.99

THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#33: Larry Nightingale

Blink (2007)

OK, I think I've got it all figured out. It was all in Sally's notes, if you read them the right way. Cos with any story, there's two sides, it depends on who's telling it. So what I've done is, I've gone through Sally's notes – I know she gave them to the Doctor but I made a photocopy, *obviously* – to see what the thing with the Weeping Angels was like *from the Doctor's point of view*. I've even made a flow chart!

Right. So it all begins when he and Martha are walking past our shop, *Sparrow & Nightingale Antiquarian Books and Rare DVDs*, and Sally runs out and gives him her folder on the Weeping Angels. Everything's in there: the message under the wallpaper, my sister going back in time, Billy Shipton, the video message on the Easter eggs on the DVDs, with photos and timings. (Sally still only has 17 DVDs, by the way. Most of them are black and white and in French. I find them a bit boring, but Sally says that "Boring is interesting for deep people.")

Anyway, so the Doctor gets this folder. When he has a spare moment he sits in his police box and leafs through it. "That's interesting," he says. "I must make sure there's a DVD slot on the control panel." So he does that, pops my transcript of the DVD conversation in his pocket and forgets about it – until he and Martha land their police box in Wester Drumlins and encounter the Weeping Angels. I don't know why they do this, I think probably on purpose to avoid creating an ontological paradox.

Then they get sent back to 1969 and the police turn up and take away the police box – but *without the Weeping Angels noticing*! I know! The guys on the egg forums have pointed out that this is a *gaping hole in the logic*. (The Doctor also leaves the Angels holding the key to the police box, but maybe he does that deliberately.)

The Doctor is now trapped in 1969. He has two tasks. First, he has to win the confidence of an interior decorator and ensure that a message he scrawls on the wall of Wester Drumlins in 1969 will be wallpapered over. Secondly, he has to make a film of himself doing his half of the conversation with Sally, based on my transcript of the DVD conversation. He just has to read it from an autocue. The guys on the forums have pointed out that to have an autocue in 1969 he must've sneaked into the BBC; it's not like you could get them from shops.

Then all he has to do is sit tight until Billy Shipton turns up and gives him a copy of the film plus detailed instructions on how to set up a thriving DVD publishing business. Then after a couple of minutes his police box will appear with a wheezing, groaning sound, and he's basically golden.

Yeah, I know what you're thinking. *EASIEST ADVENTURE EVER!!!* He was just following instructions the whole time! He literally had *an idiot sheet* on what to do! He was never in any trouble or danger at any point! The whole time, he knew it would all work out fine!

While me and Sally – we get scared out of our wits! We have to deal with the bloomin' Angels, while he chills out at the end of the Swinging Sixties!

Anyway, all this has got me thinking. Was there ever a first time, like an original iteration, where the Doctor met the Weeping Angels *without* a list of instructions from Sally, because that stuff hadn't happened 'yet'. But then how would he know to leave instructions for Sally, if he hadn't already received instructions from Sally *telling him* to leave instructions *for* Sally?

This is nearly as confusing as one of Sally's French films. Plus, there's the whole other mystery. *Why was there still electricity at Wester Drumlins?* As far as I can tell, whenever someone came to cut it off, they were sent back in time by the Angels, but even so, it's a bit weird. Maybe the Doctor set up a standing order, or got Billy Shipton to pay for it.

Oh, me and Sally are still good, by the way. Still doing the couple thing. Yeah, I know she's massively out of my league but she doesn't seem to realise that, and so long as she doesn't realise for another 40 or 50 years we should be all right.

(I shouldn't be telling you this, but we even have this thing where we sort of re-enact how we met, back in my sister Kathy's flat. And tonight it's Sally's turn to be the one who's got up in the middle of the night...)

As told to Jonathan Morris

ILLUSTRATION BY BEN MORRIS

Next Issue...

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OUT OF THE TARDIS with Arthur Darvill

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